

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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SATURDAY, MARCH 22, 1884.

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HENRY LESLIE'S CHOIR.

SEASON 1884.

The FIRST SUBSCRIPTION CONCERT will be given at St JAMES'S HALL, THURSDAY Evening Next, March 27th, commencing at Eight o'clock.

Conductor—Mr ALBERTO RANDEGGER.

Soloists—Mdm Waldmann-Leideritz, Mr Herbert E. Thorndike.

Solo Pianoforte—Miss Maggie Okey.

Pianoforte—Mr J. G. Calcott. Organ—Mr John C. Ward.

The programme will include MASS for two Five-part Choirs (first time of performance in England) and five solo voices, by Spohr; Ochorus, unaccompanied, "Remember not, Lord," King David (Sir G. A. Macfarren); new Part-Song, "Poor or Rich" (F. Berger); Part-Songs, Madrigals, &c. Sofa Stalls, 7s. 6d.; Balcony, 5s.; Admission, 1s. Tickets may be obtained of the usual Agents; or at Austin's Office, St James's Hall.

MR WARWICK GRAY begs to announce a BALLAD CONCERT, at 24, BELGRAVE SQUARE, by kind permission of the Marchioness of DOWNSHIRE, on MONDAY Morning, March 24th, under distinguished patronage. To commence at Three o'clock. Artists: Misses Ambler and Gladys Cramer (by permission of Alexander Henderson, Esq.); Messrs Charles Manton, Joseph Lynde, Clifford Hallé, and Warwick Gray (of the Savoy Theatre, by permission of R. D'Oyly Carte, Esq.). Solo Pianist—Miss Lavinia O'Brien. Conductors—Signor Mazzoni and Mr Frank Cellier. A Musical Sketch by Mr George Grossmith, and a Recitation by Captain Ewatt-Acklom. Tickets, 10s. and 5s., of Messrs Chappell & Co., and at the principal Music-sellers.

MR BRINLEY RICHARDS' PIANOFORTE RECITALS. The Programme and Lecture, "ON ANCIENT AND MODERN MUSIC," will be repeated (by request) at the THEATRE ROYAL, Bournemouth, This Day (Saturday), March 22nd, at Three o'clock.

"Both Lecture and Recitations were frequently and warmly applauded."—Times.

"His illustrations were of the happiest kind."—Daily Telegraph.

"There are no lovers of true music who will not feel indebted to Mr Brinley Richards for his denunciation of the fashionable style of pianoforte playing. The attention and interest given to Mr Richards' lecture may, we hope, prove a good augury for the drawing-room music of the future."—Queen.

EARLY CLOSING ASSOCIATION.

A GRAND MUSICAL DEMONSTRATION will take place on SATURDAY Evening, April 5th, 1884, in St JAMES'S HALL, when a selection of Vocal and Instrumental Music will be performed by Employees in various wholesale and retail Houses of Business. Conductor—Mr J. BARNBY. The whole arrangements will be superintended by representatives from the Houses, under the auspices of the Early Closing Association. Sofa Stalls, 5s.; Reserved Seats, 2s. and 3s.; Admission, 1s. The Concert will commence at Eight o'clock. Tickets to be had at the Early Closing Association, 100, Fleet Street.

SCHUBERT SOCIETY. President—Sir JULIUS BENEDICT.

Founder and Director—Herr SCHUBERTH. Eighteenth Season, 1884. The SEVENTY-FIFTH CONCERT will take place at St JAMES'S HALL, on FRIDAY Next, 28th March (the first part, F. Schubert's Vocal and Instrumental Compositions). Prospectus now ready. For full particulars apply to H. G. HOPPER, Hon. Sec., 244, Regent Street, W.

MDME FEILBERG-LASSEN will sing at the Schubert Society, on Friday next, the 28th inst., NEW SONGS by Greig, Gade, and Kjerulf.

MIDLE SPONTINI'S MATINÉE MUSICALE D'INVITATION will take place at the BEEHIVE ROOMS, 27, Harley Street, on MONDAY, March 31st, at Three o'clock precisely. Artists: Midle Spontini, Signor Monari Bocca, Signor Samuelli, and Mr John Cross. Conductors—MM. SAMUELLI and IGNAZ GIBSONE.

BANDMASTER (Efficient) WANTED for Country Town Volunteer Company in Scotland. A man who could teach a Choir and play the Harmonium, for which a fixed salary is allowed, would be preferred. Address, stating Terms and Testimonials—No. 134, Messrs KEITH & Co., 65, George Street, Edinburgh.

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JAMES LEWIS & CO. will SELL by AUCTION, at the MART, Tokenhouse Yard, on MONDAY, April 7th, at Two o'clock, in One Lot, the LEASE of the PREMISES, 17, PERCY STREET, Tottenham Court Road, with Steam Power, having a term of Eleven Years unexpired, at the low rent of £90 per annum; also the valuable Goodwill, together with the Machinery, Plant, Stock-in-Trade, and effects of the old-established (100 years) Pianoforte and Musical Instrument Studio, Repository, and Manufactory. Printed particulars and conditions of sale may be had of Messrs HARRIS & GODWIN, Solicitors, 63, Coleman Street, E.C.; and of the Auctioneers, 5, Southampton Buildings, W.C.

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A RECORD OF NOTEWORTHY MUSICAL EVENTS IN THE UNITED KINGDOM, WITH A REPRINT OF CRITICISMS ON MANY OF THEM.

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OVERLEAF price 4/-

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(In A minor and G minor.)

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NEW SONG BY J. L. HATTON.

THE TRUE-HEARTED SAILOR.Words by
MISS BEATRICE ABERCROMBIE.Music by
J. L. HATTON.

Sheffield: RODGERS, Norfolk Market Hall.

"A new song has been composed by the veteran composer, Mr J. L. Hatton, entitled 'The True-hearted Sailor,' which, if it does not increase, will certainly not lessen the well-earned fame of its author. For the attractive nature of the hearty tune is sufficient, when once heard, to fasten it upon the memory, while the sound musicianship, everywhere manifest in its treatment, will surely aid to perpetuate the charm. The words, by Miss Beatrice Abercrombie, are as pleasant as effective."—*Bath Journal*.

SIR JULIUS BENEDICT'S "CARNIVAL OF VENICE."
WELLINGTON GUERNSEY'S "OH BUY MY FLOWERS."

MDME REEVES will sing Sir JULIUS BENEDICT'S Variations on "THE CARNAVAL OF VENICE" and WELLINGTON GUERNSEY'S "OH BUY MY FLOWERS" (by desire), at the Grand Concert of the North London Institute of Music, in St James's Hall, on April 17th.

SIR JULIUS BENEDICT'S "CARNIVAL OF VENICE."
WELLINGTON GUERNSEY'S BALLAD, "THE LOVED ONE'S RETURN."
MDME REEVES will sing Sir JULIUS BENEDICT'S Variations on "THE CARNAVAL OF VENICE" and WELLINGTON GUERNSEY'S "THE LOVED ONE'S RETURN," at the Concert under the patronage of J. Torrens, Esq., M.P., at Stoke Newington Assembly Rooms, on April 8th.

"THE LAY OF THE CAPTIVE LARK."
MISS AMY HUSSEY will sing BALFE'S admired Song, "THE LAY OF THE CAPTIVE LARK," at Mdme Duka's Concert, Thursday Evening, March 27th.

"OH LADY, LEAVE THY SILKEN THREAD."
MR JOSEPH LYNDE will sing IGNACE GIBSON'S New Song, "OH LADY, LEAVE THY SILKEN THREAD," at Mr Warwick Gray's Matinée (at the Marchioness of Downshire's), March 24th.

"GOLDEN DREAMS."
MISS JESSIE COXALL will sing J. L. HATTON'S New Song, "GOLDEN DREAMS," at the People's Concert, Westbourne Park Chapel, on Monday, March 24th.

"MY SWEETHEART WHEN A BOY."
MR JOHN CROSS will sing WILFORD MORGAN'S popular Song, "MY SWEETHEART WHEN A BOY," at Onslow Hall, Fulham, on Thursday Evening, April 3rd.

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"Miss Lillie Albrecht's Gigue in G major and Gavotte in D major are bright pianoforte pieces, each in an obsolete dance form, the characteristics of which are well preserved in association with modern forms of passage-writing that contrast well with the antiquated rhythm."—*The Illustrated London News*.

EXCERPTS FROM PARKE'S MUSICAL MEMOIRS.

EXCERPT No. 49.

(Continued from page 149.)

1806.

Native music in England had now arrived at such a degree of perfection as to enable the English to vie with the Italian stage; and though the latter had lost none of its attractions amongst the *haut-ton* (who, without an Italian opera, would be overwhelmed with ennui), yet the former divided the attention of the public with its foreign rival. It has been asserted by a modern English traveller, and "travellers see strange things," that England is not a musical country, because he had heard two or three boatmen in Germany sing a song in parts, who, for aught the traveller knew, neither sung in time, nor in correct harmony. He concludes, perhaps, that the children of that musical nation sing in parts as instinctively as (according to another traveller) those of the black divers on the pearl coast swim! As a further proof of the traveller's correctness, we have at the present time some newly-imported itinerant vocalists of that musical nation parading the streets and suburbs of London, whose singing (in parts) is such as would justify anyone in saying with Benedict, "If I had a dog howl'd so, I'd hang him." The assertion, however, that the English are not a musical nation, implies, either that the English have not collectively a genius for music, or that individually they have no taste for it. If such are the inferences to be deduced the traveller's position is founded in error, as the long list of eminent composers, singers, and instrumental performers this country has produced would overturn the former, while the general cultivation of the art exposes the fallacy of the latter. Indeed, the study of music in this country has become as general as if the British legislature (like that of ancient Athens) had passed a law to compel parents to educate their offspring in that elegant accomplishment. It is true that in England native talent is not so generally patronized among the highest ranks of society as in some countries on the continent, which may be accounted for by their foolish partiality to whatever is foreign, whether it be an Indian handkerchief or an Italian singer. It is but justice, however, to observe that, although general patronage has not been abundant, there have not been wanting distinguished partialists, who, imitating the enlightened liberality and good taste of the illustrious heir to the throne, George Prince of Wales, have nurtured and stimulated British genius to that emulative exertion which has at length conducted the art of music in England to its present state of superior excellence.

The first novelty at the King's Theatre was Nasolini's grand serious opera, *La Morte di Cleopatra*, represented for the first time in this country on the 4th of March. The music of that great master, Nasolini, was admirably sung by Grassini and Braham, and went off with great *clat*; but the principal production of the season was Mozart's grand serious opera, *La Clemenza di Tito*, performed for the first time in England on the 27th of March for Billington's benefit. In this charming opera Billington, who was ably supported by Braham, made a display of talent rarely witnessed; and the music stamps the composer of it as the greatest musical genius of the age. Mrs Billington, with whom I had lived on terms of friendly intimacy for several years, sent me a ticket, and requested I would witness the first performance of *La Clemenza di Tito*, which I did. I was highly gratified with the refined science, elegant taste, and natural simplicity displayed in this fine production. *La Clemenza di Tito* was the first of Mozart's operas performed in this country. A new singer, Signor Naldi, appeared for the first time on the 15th of April, in Guiglielmi's comic opera, *Le du Nozze ed un Marito*. Signor Naldi's voice was a baritone of great power, compass, and flexibility; and he was an excellent actor. This was the last season of Mrs Billington's performing at the Italian Operahouse. She had been there four seasons, during which period she had met with such munificent patronage as perhaps never had before been extended to any singer who had preceded her on that stage.

The oratorios at Covent Garden Theatre were this year sung by Signora Storace, Mrs Salmon, Mrs Dickons, and Mr Braham, with great success.

In addition to the concert of ancient music, and the vocal concert, four were given, for the first time, by Mr Raimondi, at the Pantheon. They commenced on the 3rd of March, and were ably led by himself. The singers were Mme Bianchi and Signor Morelli. The latter was encoined in an Italian comic song, which he sang with such effect that even those who did not understand the language could not refrain from laughter. Without meaning to underrate the admirable talent of Signor Morelli, it may be observed that many perhaps laughed to make others believe that they did understand it. This piece was followed by a concerto on the violoncello by Linley, given in the universal language of genius.

An opera on a novel plan was produced at Drury Lane Theatre on the 22nd of January, under the title of *The Travellers, or Music's Fascination*; the music of which (composed by Corri) professed to describe the styles of the four quarters of the world. The singers in it were Signora Storace, Mrs Bland, Mr Braham, Mr Bannister, and Mr Dignum, who all exerted themselves with the happiest effect. Corri, the musical "cosmographer" in this piece, executed his task with much ability. While this opera was in rehearsal, Dignum, who, though there might have been many wiser than himself, was seldom exceeded in good-nature, was expatiating in the green-room on his partiality for scene-painting, in the presence of Mr Greenwood, the admirable painter to that theatre, who politely said to him, "as you are fond of that style, Mr Dignum, if you will step up to the painting-room to-morrow I will let you see some of those done for the new forthcoming opera." Dignum went up accordingly, and Mr Greenwood and his assistants showed him two or three of a very superior description, though they were, like all scene-painting, extremely coarse, in order to produce the intended effect at a distance. Dignum, who was enraptured, exclaimed with great energy, "Ah! these are delightful,—how grand!—what rich colouring!—Well, I would not give a rush for fine paintings. These are the sort to please me."

At the opening of Vauxhall Gardens on the 16th of June, a gala was given of unprecedented splendour. Among the fine overtures performed in the concert, were Haydn's "Surprise" and Arne's "Thomas and Sally." The admirable Gavotte in the latter (*obligato* for the bassoon) was finely performed by Mr Holmes, principal bassoon at the King's Theatre.

Two new musical pieces were brought out at the winter theatres since their opening in September, one of which, for particular reasons, I shall pass over. The other, called *T. Kelly, or the Siege of Montgat*, was produced with great effect at Drury Lane Theatre on the 24th of November. This piece was written by Mr Theodore Hook. The music, composed by Mr Hook (his father), displayed an appropriate diversity of style and much fine melody. If it was not always original, it was always pleasing, and therefore much applauded.

The King's Theatre opened on the 13th of December with Portogallo's grand serious opera, *Semiramide*. It may be observed here that it is common with the Italian composers to set the same dramas. In this opera Mme Catalani made her first appearance in England. The great fame this lady had acquired on the continent attracted one of the fullest houses ever witnessed at the opening of the theatre. Mme Catalani's voice was extremely rich, powerful, and of great compass and flexibility. She sang with great ease, and in rapidity of execution she was only exceeded by Mrs Billington. Her performance throughout the opera diffused universal pleasure, and the applause she received was abundant and well deserved.

(To be continued.)

FRENCH PLAYS.—Mr M. L. Mayer, to whose energies we are indebted for many a series of French plays during the London season, puts forward for the eleventh time his annual programme. This year he depends for success on the "stars." Judic and Sarah Bernhardt are to share between them the task of amusing and interesting the public during June and the greater part of July. Already Judic as Niniche has been seen and admired in London. Her Comtesse Korniska has been found as amusing at the Gaiety as at the Varieties. But we have yet to see her as Denise in *Mamzelli Nitouche*, or as La Princesse in *Le Cosaque*,—two comedies interspersed with songs that have been extremely popular in Paris, and are both being adapted for the English stage, the one for Miss Lotta, and the other for Miss Kate Santley. The Judic evenings were as successful as any last year, and there is every reason to expect that this charming artist will draw crowded houses between the 9th and the 28th June. On the departure of Judic, Sarah Bernhardt will return to us again, and play until July 19, when the London season is usually on the wane. With her *répertoire* we are familiar, but it will be none the less popular on that account. *Fédora*, *Adrienne Lecouvreur*, *Frou Frou*, and *Ruy Blas* will be given in succession, and in all of these plays Sarah Bernhardt has opportunities for the display of those tragic and emotional gifts in which she stands unrivalled. It is no small recommendation that Dupuis, the comic actor, will accompany Judic, who will not be deserted by Lassouche or Christian; and that Pierre Berton will assist Sarah Bernhardt in *Fédora* and the other plays. On former occasions, Mr Mayer has been liberal almost to a fault, and has not always met with the appreciation that such a policy deserved: in the present case, he has fairly studied his laughter-loving and serious patrons, and we may look forward to a very interesting series of French plays.—D.T.

BLANCHARD JERROLD.

(From "Lloyd's Weekly London Newspaper.")

Our readers will assuredly join with us in the profound regret with which we have to announce the decease of the valued friend and cultured writer whose name has for so many years been associated with this journal. Mr Jerrold was taken suddenly ill on Thursday, the 21st of February. It was an attack of an internal complaint from which he had long suffered. His own doctor was most assiduous, and Sir James Paget also attended. For some time his family were very hopeful that the patient would battle through it, as he had done on several previous occasions; but towards the close of last week, the gravest fears began to be felt as to the issue of the illness. On Sunday, almost every hope was abandoned, and the end soon came, the sufferer passing away quietly, and quite painlessly, at half-past four on Monday morning.

William Blanchard Jerrold was the eldest son of Douglas Jerrold, and was born in London in 1826, when his father was writing witty pieces for Mr Davidge, of the Coburg Theatre, for a few pounds weekly. Laman Blanchard, Douglas Jerrold's most intimate friend, was godfather to the boy, who, after passing some time at Brompton Grammar School, was sent to Boulogne-sur-Mer to be educated. He there displayed a natural aptitude for sketching whatever attracted his attention, and, on returning to England, became an ardent art student. For some time he sedulously attended the Living-Model Academy, where he sat next William Etty. Blanchard Jerrold was a youth of sixteen when he made his first contribution to published literature in the pages of the then newly-established *Illustrated London News*. It was an article on old King Ethelbert's Gateway at the back of the Reculvers, the young writer himself illustrating with the pencil what the pen had traced. The same year, many of Douglas Jerrold's contributions to the pages of the then popular *Illuminated Magazine* were illustrated by the same young hand. Boy as he was, he took a prominent part in the production of Jeremiah Howe's *Illustrated Book of British Song*. But here Blanchard Jerrold's career as an artist suddenly ceased through defective sight, and at the age of nineteen he abandoned the pencil for the pen. About this time *Douglas Jerrold's Weekly Newspaper* was started, and the son was pressed into the father's service, supplying casual contributions of leaders, reviews, &c. Then young Jerrold became reporter for the *Daily News* in the Bail Court, but abandoned this after a few months; and was subsequently raised to the position of leader writer on the same journal. He commenced with a series of social papers on Working Men and their Institutes. While yet in his twenty-first year—that is, in 1847—Blanchard Jerrold wrote his first story, *The Disgrace of the Family*. In 1848 he furnished another tale called *The Progress of a Bill to the Illustrated News*. It has since been republished in a separate form as *Cent per Cent, A story written upon a Bill Stamp*. The year following, Blanchard Jerrold married Lillie, only daughter of his father's bosom friend, Laman Blanchard. The next notable event in the writer's career was the production, on the 24th March, 1851, of the farce, *Cool as a Cucumber*. It was at the time when London was mad over the coming grand exhibition, just being erected in Hyde Park. Blanchard Jerrold himself wrote a guide-book to the exhibition, and was to have been enrolled as one of Prince Albert's commissioners but for a somewhat curious incident arising out of his youthful appearance. He was highly recommended for the post by numerous gentlemen, including Charles Dilke, father of the present baronet, but, on being brought before his intended colleagues, the meditated honour was laughingly denied for the simple reason that he was "really too young." This young Jerrold was then twenty-five. In 1852 commenced Douglas Jerrold's editorship of *Lloyd's Weekly Newspaper*, whilst five years later the name was replaced by Blanchard Jerrold. Previous to the latter event Blanchard Jerrold had contributed to the journal. Before 1852 had run out, Blanchard Jerrold had visited both Denmark and Sweden as the Crystal Palace Commissioner, and the result of this journey was a substantial work, *A Brage Beaker with the Swedes*. In 1853 he went to Paris, and became from that time forth half a Parisian. In the year 1858 was produced the younger Jerrold's manly memorial of his father, *The Life and Remains of Douglas Jerrold*. In 1858 he introduced on the boards his two-act comedy of *Beau Brummel*; twelvemonth later a similar piece, *The Chatterbox*; and on the 22nd July, 1871, his whimsical three-act comedy of *Cupid in Waiting*, at the Royalty Theatre. Under the name of "Fin Bee," he wrote *The Epicure's Year Book*, and several other papers. It was in Paris that he became the intimate friend of Gustave Doré, upon whose biography he was engaged up to the time of his last illness. *London—a Pilgrimage*, illustrated by Gustave Doré, was one of Mr Jerrold's best known works, but his most important literary undertaking was *The Life of Napoleon III.*,

an able apology of the Imperial régime. Among various honours that were conferred on Mr Jerrold was his appointment as Officer of the Order of the Saviour of Greece, an acknowledgment for the services he had rendered to that country. Mr Jerrold founded the English branch of the International Literary Association (for the assimilation of copyright laws), of which he was president. This led to his obtaining the *Palme Académique*, with rank of Officer of Public Instruction from the French Government, and the Knighthood of the Order of Christ from the Government of Portugal. He leaves behind him a long list of notable productions of a singularly varied character, and his memory will be cherished by friends and business associates alike, for his unfailing kindness and true-hearted feeling.

Mr Blanchard Jerrold was a steadfast worker, and when on the completion of the twenty-fifth year of his editorship a testimonial was presented to him, he referred with just and honourable pride to the fact that during the quarter of a century leaders from his pen had never been absent from our columns for a single week. It is no secret that his duties ended with his contributions, and did not extend to any of the heavy office labours connected with the conduct of a journal of such wide-spread influence and vast circulation. We may say here that from the issue of the first number in 1842, onward to the present time, Mr Lloyd has been the guiding spirit of his paper. The active editorial arrangements remain in the same hands which have controlled them for nearly twenty years. In future some of the ablest writers of the day will aid the editor in dealing with the national, political, social, and other topics of the time, thus placing *Lloyd's* in the front rank of critical reviews, while at the same time retaining its unequalled excellence as a popular newspaper.

The remains of the deceased were laid to rest on Thursday in the family vault at Norwood cemetery. Shortly after noon the sad cortège, which consisted of an open funeral car—the same that conveyed the body of Douglas Jerrold to the same place of rest on the 15th June, 1857—followed by three broughams, containing the chief mourners, members of the family, started from the residence of the deceased, Victoria Street, Westminster, and the cemetery was reached at a quarter-past two. Here a number of personal friends of the late Blanchard Jerrold had already assembled, Mr G. A. Sala and Mr Edmund Yates being of the number. The coffin bore the inscription:—"William Blanchard Jerrold; died 10th March, 1884, aged 57 years." It was completely covered with wreaths and crosses of spring flowers.

TREBELLI AT CINCINNATI.

(From the "Cincinnati Commercial Gazette.")

Trebelli as Azucena made her debut before a Cincinnati audience, largely critical, and without fear of exaggeration it must be admitted that she fully sustained her great European reputation. It would be an injudicious and an ungrateful task to compare her voice with that of Scalchi, the two voices are so strikingly different in quality of tone and effectiveness of range. There is a mellow richness and power in the timbre of Scalchi's voice that makes itself felt principally in the contralto range, but this wealth of sound is slightly tinged with coarseness, which, while it never becomes disagreeable, is nevertheless noticed. Trebelli's power not only covers the alto range, with less effectiveness than Scalchi, but it is carried with greater beauty and purity of the very highest culture, it is flexible, and never suffers in musical quality. If there were any shortcomings in the evenness of execution, they were hardly to be traced, and consummate art covered them ingeniously. Trebelli's Azucena is a masterpiece of vocalization and interpretation. Her conception of the rôle expresses adequately the revengeful spirit of the gipsy mother as well as her lasting affection for her adopted son. The weird sentiment which she infused into the gipsy aria of the second act, "Stride la Vampa," was strangely impressive; the rendering gave proof of an artist who has deeply studied the impersonation and has a voice that can do it full justice. Her execution throughout the opera was always characterized by conscientiousness of detail and that composure which balances effect according to the rules of sound judgment and good taste. Less fervid and emotional than Scalchi, she is more intellectual and refined in her interpretations. In the wretched prison scene this consistency and thoughtfulness did not forsake her. An admirable balance in two conflicting emotions was observed. And the triumph to have her revenge satiated was largely subdued by the affliction which she suffered in seeing her adopted son burning, even though he was the brother of the Count di Luna. Trebelli, both as to acting and singing, proved herself a great artist indeed.

ANTON DVORÁK.

There is no fact more significant as regards the distinguished Bohemian composer now amongst us than his sudden appearance above the musical horizon. We are accustomed to watch the slow rising of great artistic luminaries, and to mark their progress upward stage by stage from the moment when their brightness first attracts public attention. But with reference to Dvorák it might almost be said that we went to bed unconscious of his existence and arose next morning to find him shining in the sky. Did any curious amateurs turn to the latest books of reference for a reply to the question, "Who is this Dvorák?" If so, they looked in vain. The still unfinished "Musical Dictionary" of Sir George Grove does not mention his name; Mr. Baptie's "Handbook of Musical Biography," published only a few months ago, is likewise silent; while in M. Arthur Pougin's supplement to Fétis's "Biographie Universelle des Musiciens" we find that his Christian name is unknown, that his patronymic appears as "Dworok," and that three lines suffice to state all that M. Pougin could discover: "Compositeur contemporain," says the French writer, "a fait représenter sur le théâtre tchèque de Prague, au mois d'Avril, 1876, un opéra intitulé *Wanda*. So much and no more do we get from books about the career of a musician now forty-three years old, who has composed more than sixty works, and whose fame has spread into all lands. There is something dramatically striking in this sudden revelation of a distinguished man, and we are the more impressed by it because it has taken place at a time remarkable for publicity. It seems almost impossible now-a-days that any combination of circumstances should keep talent in obscurity. The light of modern life, we flatter ourselves, shines into all dark places, and the most neglected corner is visited by those who minister to the restless curiosity of an eager public. Yet, somehow, Dvorák lived for forty years a citizen of no mean European city before he was found out. There is obviously a fault somewhere in our detective machinery, and an uncomfortable question arises regarding the possibility of other Dvoráks still undiscovered.

The Bohemian musician was till lately the victim of conditions that may be regarded as exceptional. He began life in humble circumstances, like many a great man before him, but it does not appear that he found patrons, while it is certain that he remained unconnected with educational or other institutions which, discerning his ability, might have made it known for their special honour and glory as well as his advantage. Dvorák was thus left in youth very much to his own resources, upon which the struggle for actual existence proved a severe strain. He nevertheless found the time and energy requisite to give himself a higher education in art. We now know with what devotion he must have laboured when not actually working for daily bread. Indeed, it is far from difficult to compare him in this respect with that marvellous embodiment of patience and enthusiasm, Franz Schubert, only, more fortunate than the Viennese master, the Bohemian has lived to receive his reward. Between these two men another point of resemblance appears. Neither can be charged with pushing or intruding himself into prominence. Schubert had plenty of artistic ambition, but of personal ambition none, while the quality he so entirely lacked cannot be accredited to Dvorák, who spent the best part of his life in the enjoyment of merely local fame. At this point a special consideration arises. Dvorák is said to identify himself closely with the national aspirations of his race. What that means can, perhaps, be understood in perfect fullness only by those who are familiar with the struggle between German and Czech, of which Prague is the constant theatre. The merest tyro in national matters knows, however, that these two opposing elements in the composite Austrian empire stand foot to foot within the walls of the Bohemian capital, each animated by intense feeling against the other, and observing towards that other only the attitude of war. Dvorák appears emphatically to have thrown in his lot with his compatriots, and identified himself closely, if not conspicuously, with their cause. No one will blame him for this—certainly no Englishman in the present bitter development of our own party feeling. It is another question whether Dvorák acted wisely from an artistic point of view. The tendency of his course was to make him, so to speak, a provincial musician, and in that character writing Bohemian operas for a Bohemian theatre in Prague, he certainly spent many years of his life, satisfied as a patriot, no doubt, with the applause of his countrymen. From a position so restricted and so unworthy of his genius he was at length taken by one belonging to a cosmopolitan race. Dvorák, the Czech, shut up within the narrow limits of provincialism, owes his release to Brahms, the Hebrew, who, looking over some competitive works, upon the merits of which he had to adjudicate, discovered what a spirit lay "cribbed, cabined, and confined" in the Bohemianism of Prague. From that moment life became another thing to Dvorák. He stepped from obscurity into

light. We, however, are most concerned to acknowledge what a happy accident this was; for when Brahms laid down Dvorák's piece, astonished and delighted, the *Stabat Mater* performed in the Albert Hall last Thursday had been in existence some years, no one knowing.

Shall we say that Dvorák's ardent nationalism, within which he worked so many years, was an unqualified evil? Certainly not. To it is owing one of the most striking, and certainly the freshest features in his music. He is national on almost every page, sometimes by avowed imitation of national forms, more often by peculiar turns of thought, and distinctive methods of expression. Some are ready to argue from this to the composer's disadvantage. They say broadly that the national musician, in the sense now understood, is only the user of a dialect, whereas those whom we are accustomed to call the "great masters" set the standard of a classic speech. But, with all admiration for the German musical classics, we decline to have them imposed upon musicians of other nationalities. To allow this would be to limit the development of music from all the varied sources of inspiration which are found among different peoples. The existence of national music in strikingly diverse forms is not an accident which would justify us in choosing the most developed amongst them and crushing the rest. They assuredly represent some psychological characteristics, and that in a manner peculiar to themselves. The music of a people is invariably an outward expression of their inner life, and is always found to be most distinctive where the homogeneity of the race has been preserved. Thus the Gaels of Scotland have a national music impossible to confound with any other, while the mixed people of South Britain possess none that can be said to have marked features. Considerations like these show how unwise it is to speak as though national music, when cultivated out of its wild state, should be made to follow one model. This is to rob it, not only of distinctiveness, but of the spontaneity and vigour that come from nature, and attend upon natural development. It may be urged that a "dialect" is wasted upon those not to the manner born. We scarcely need trouble to answer theorising so opposed to the evidence of facts. There are no works more adapted for popularity in the true sense of the term, than those which avail themselves of the melodic freshness and beauty of national themes. But be this as it may, Dvorák draws with a free hand upon the musical resources of his race. He is not always avowedly national, of course, but no great discernment is necessary for proof that he invariably works under sufficient of national influence to determine his idioms, and "colour" his melodies. That he glorifies national forms, goes absolutely without saying. Take, for example, the exquisitely beautiful and touching *Dumka* (Elegy) of the Sextet. If this be dialect, then, by all means, let plenty of dialect be forthcoming. We can do without the classics in presence of such fare. It remains to be seen whether Dvorák, under the more general influences of his present position, will abandon the individuality of his utterance. We make out no evidence of such a tendency in the *Symphony* (Op. 60) which is to be played at a Philharmonic Concert on Thursday, but the new overture, *Husitská*—Dvorák's latest work—will afford a better test. In any case, there is no reason to believe that the Prague master's genius will fail him. The man who composed the *Stabat Mater*, in which old classic forms, even to the Italian *da capo* air, are presented glowing in a new and changeable but ever beautiful light—that man may be trusted, whatever the course he adopts.

We have just pointed out a feature in Dvorák's method which suggests a fresh train of thought. With all his distinctiveness, the Bohemian musician remains true to the forms which, developed in Germany during the era of that country's musical supremacy, have become law in all lands. He sees no reason why any sort of thematic material should be regarded as impossible of adaptation to the universal model. Hence, in all his works, not avowedly constructed otherwise, we remark a careful observance of accepted rule and order. This signifies more, with regard to the composer himself, than at first sight appears. It cuts him off from perpetration of the vagaries and eccentricities now abounding, and accredits him with that disciplined spirit of which Beethoven, just because he, within the lines of discipline, made greatest progress, was the most illustrious exemplification. Dvorák does not feel the need, or he disdains to play Ajax defying the lightnings of Jove, in order to attract attention to himself. Akin to this spirit of rule and order, is that which prompts him to deal with his themes exhaustively, presenting them in a succession of new circumstances and fresh lights, while never condescending to sensationalism in his treatment of the modern orchestra—that facile and ever-ready instrument of mischief in weak hands. To sum up, we have in Dvorák an embodiment of individual musical character, free, original, and vigorous; but held in wholesome check by respect for laws which have received the sanction of genius ever since the birth of modern art.—D. T.

MONDAY POPULAR CONCERTS.

There has been nothing new recently at these concerts. Schumann's Sonata in F sharp minor, Op. 11, though introduced for the first time last Monday, is not unfamiliar to amateurs of the piano; while, if the name of Mdlle Marie Wurm lent unaccustomed variety to the programme, the talented lady had made her first appearance before Mr Arthur Chappell's patrons some time, not so very long ago. That Mdlle Schumann's interpretation of her husband's sonata afforded an invaluable lesson, may be taken for granted. She seemed to be in possession of unwonted physical powers, for the exertion of which she had ample opportunity. At the end she was twice called back to the platform, declining an "encore," however, which, in the circumstances, was hardly to be wondered at. Mdlle Marie Wurm is a clever young artist, with rapid fingers and accurate mechanism. She took part, with Herr Joachim and Signor Piatti, in Haydn's G major trio, one of the merriest pieces in existence, and familiar to all domestic amateur circles, where a pianist, violinist and violoncellist of moderate efficiency can be found. The opening quartet was Beethoven's in C major, Op. 69—perhaps the most magnificent of the "Rasounowski" three, and especially suited to Joachim and Piatti. Herr Joachim, for soli, played the romance from his own "Hungarian Concerto," and Paganini's very trying and difficult *Caprice* in E major. The latter was encored. Mr Santley gave a vigorous and emphatic reading of the most admired songs of Schumann—"Du bist wie eine Blume" and "Ich grolle nicht," the last, in answer to a unanimous "encore," being repeated. Further on, he sang Gounod's turgid "cantique," "Le nom de Marie." Our great baritone was in excellent voice. The hall was crammed, and the audience enthusiastic.

HARPER E.

CRYSTAL PALACE CONCERTS.

If the Dvorák concerto, which Herr Joachim would have played at the Crystal Palace but for the action of the Philharmonic Society, is a work of considerable dimensions, it was well out of last Saturday's programme, nothing being wanted to lengthen the entertainment or deepen its gravity. Those responsible for the selections here are evidently actuated by a desire to please all round, aiming to propitiate a species of eclecticism which is anything really but Utopian. As a consequence, no one is exactly content, however assuming a placid air of satisfaction, at which Schopenhauer and his grim disciple, Richard, would, each after his manner, smile ineffably. Amateurs of a Liszt "Rhapsodie" must patiently endure a Schumann Symphony, while those who appreciate a Schumann Symphony must return the compliment over a Liszt "Rhapsodie," and find their ardour damped by a glittering shower of unmeaning notes. But in miscellaneous concert-schemes such can rarely fail to be the case, especially when singers are allowed to choose their own songs. The concert of Saturday might with reason have been objected to on account of its length. The desideratum, nevertheless, is to have the room filled; and well filled it was, thanks in no slight measure to the spell that always attaches to the name of Joachim. The great violinist gave, to begin with, a Mozart Concerto in A major, played in England on this occasion for the first time. The entire work is beautiful, but, as possessing an especial charm of purity and loveliness, the *atagio* may be specially noted. It is matter for astonishment that such a piece should have lain hidden until twenty-five years ago when the Hungarian violinist unearthed it at Salzburg, its birth-place. Should Joachim chance to find another such, may he be less tardy in presenting it to the world. His reading and execution of the concerto were, from end to end, perfection. In lieu of the Dvorák concerto, the performance of which was forbidden by the Philharmonic Society, Herr Joachim played what it would greatly perplex any one else to attempt—namely, his own "Theme and Variations in E, for violin and orchestra," already known to frequenters of the Crystal Palace concert-room.

The symphony was Schumann's in C major, which, under the direction of Mr Manns, more electrically excited even than usual, was superbly rendered. Miss Thudichum, one of our most promising young vocalists, sang the well-known recitative and air, "Ah come rapida," from Meyerbeer's opera, *Il Crociato in Egitto*; and, later on, Sullivan's "My dearest heart," gaining applause and a recall for each.

Mendelssohn's overture, *A Midsummer Night's Dream*, stood at the head of the programme, while at its tail were the *Notturmo* and *Tarantella* from an Italian *suite* by the late Joachim Raff (MS.), the whole of which was too long to be presented in due form. For the next concert we are promised Mozart's Symphony in D, surnamed the "Prague," Schumann's Concerto in A minor, the overture to *Guillaume Tell*, and two novelties by Dvorák. Mdlle Janotha is to play, and Mr William Winch (weather permitting) will sing. Altogether, it bids fair to be an exceptionally good concert.

URRE.

HERR HANS VON BÜLOW PLUNGING AGAIN INTO HOT WATER.

At a recent concert given by the above named gentleman in Berlin, one of the pieces he played so delighted the audience that they loudly demanded an encore. Instead of repeating the piece, Herr von Bülow gave another, the "Coronation March" from *Le Prophète*, and then, turning to the public, delivered a little speech to the following effect:—"Ladies and gentlemen, some days ago I heard this march so pitilessly massacred at Hülsen's Circus that I felt bound to let you have an opportunity of hearing it executed in a becoming manner." The sensation created by these words may be more easily conceived than described. What Herr von Bülow so contemptuously designated "Hülsen's Circus" is simply the Royal Operahouse, under the direction of Herr von Hülsen, Intendant-General of the Theatres Royal of Prussia. Some of the audience laughed, others applauded, and others hissed. When the incident was known at Court, where Herr von Hülsen is a great favourite, everyone was highly indignant, and there was a talk of bringing an action against the outspoken and irascible *Dual Capellmeister* for insulting a public functionary.

In connection with this occurrence, the *Guide Musical* relates the following anecdote, tending to show that this is not the first time the Berlin Operahouse has suggested a comparison with a circus. Herr Renz, the proprietor of a well-known establishment of the kind, having requested Wagner's permission to perform *Der Ring des Nibelungen* pantomimically, the composer is reported to have replied somewhat as follows: "I am not disinclined to accede to your demand, for I feel convinced you would get on better than Herr von Hülsen."

The Teatro de la Alhambra, Madrid, will be opened for a spring season by Sig. Scalvini and his Italian buffo opera company.

Signor G. Muratori announces his intention of coming back to London for the season. Signor Muratori has been spending some time in Italy (at Palermo), and has devoted the greater part of his leisure to composition. No doubt the numerous admirers of his setting of Signor Rizzelli's "Perche sognar mia bella," and of Tom Moore's poems, "The secret tear" and "At night," will be pleased to hear some of his latest musical inspirations.

PEOPLE'S CONCERT SOCIETY.—The People's Concert Society is just concluding its sixth and most successful season of popular concerts. Founded in 1878 with the object of bringing good music within easy reach of the poorer classes by means of cheap concerts, it has been steadily increasing its useful work, and from giving twenty-five concerts during the first six months of its existence, has reached the amount of fifty-seven concerts given during the present season. The prices charged for admittance (when any) are so very small, that the concerts do not nearly pay their working expenses, and therefore the society has to depend largely upon the contributions of friends, subscribers, and the kind help given by professional and amateur artists. When the dull monotony of London life for the poor is considered, it is evident that such a relief as these concerts afford must be very great, especially as they are brought to the very doors of the labouring classes by being given in such districts as Poplar, Victoria Docks, Newman street (Oxford street), Finsbury, &c. That they are greatly appreciated may be seen by the crowded and well-behaved audiences who flock to listen to the beautiful works of Beethoven, Handel and Mozart with an earnest attention which might put to shame many a West End and so called "musical audience." Saturday and Sunday, being the days of greatest leisure for the working classes, are chosen by the society as the best on which to give their concerts, and it is felt that the combined advantages of cultivating a taste for good music, and keeping the people from the public houses on the "day of rest," far outweigh any scruples as to giving concerts on Sunday. The society intend to resume their concerts next autumn, and hope for increased support to enable them to extend their work.

FOREIGN BUDGET.

MONTE-CARLO.—Mme Fides-Devriès has achieved a brilliant success as the heroine of Verdi's *Aida*, a part she sustained for the first time. She was well supported by Mlle Novelli, as Amneris; Mierzwinski, as Radames, and Pandolfini, as Amonastro.

EISENACH.—Should no unforeseen accident occur in the process of casting, the Bach Monument will be unveiled on the 28th June, and the B minor Mass executed, under Joachim's direction, in the Marktkirche. On the 29th, there will be a free concert of sacred music, when various short compositions by Bach and his successors in office will be performed. The proceedings will terminate by a concert, the same evening, in the Theatre.

STUTTGART.—The Association for Classical Sacred Music gave a concert on the 15th ult., with the following programme:—The Reformation Cantata, *Ein feste Burg* (J. S. Bach); Organ Concerto, with orchestral accompaniment (Handel); Fragments from the oratorio, *Die Israeliten in der Wüste* (Ph. Em. Bach); "Sanctus," "Kyrie," and "Benedictus," from a Mass in D sharp, and "Ave, verum" (Mozart); the 24th Psalm (Fr. Schneider); and the 125th Psalm (Ferdinand Hiller).

NEW YORK.—The second concert of the season of the Mendelssohn Glee Club took place on the 19th February at Chickering Hall. Miss Agnes B. Huntington (contralto) was very successful in "Non più mesta" (Rossini), and "Where is another sweet," by A. Sullivan. Mr Richard Hoffmann was the solo pianist, and gave from memory Beethoven's lovely Sonata, Op. 26, also solos by Rubinstein and Sgambati, and a Scherzo by Mendelssohn. Encores and calls were quite the order of the evening.—R. A.

BAYREUTH.—The Stage-Festival-Plays Committee have published the statement of their arrangements for the present year. There will be ten performances of *Parsifal*, commencing on the 21st July, and continuing every other day up to the 8th August. The price of admission will be, as it was last year, 20 marks for non-members of the Patrons' Association. Herr Levi will officiate as conductor. Mme Materna and Mlle Malten will play alternately the part of Kundry; Herren Winkelmann and Gudehus, that of Parsifal; Herren Scaria and Siehr, that of Gurnemanz. Herr Theodor Reichmann will again appear as Amfortas.

WIESBADEN.—Professor August Wilhelmj, on the special invitation of the King of the Netherlands, the guest of the Court at the Hague, has just been honoured by His Majesty, who is so intelligent a lover of art, with a mark of distinction such as never previously fell to the lot of any artist. On the 17th ult., as announced by a telegram from the Hague, His Majesty, having summoned him to a private audience, graciously expressed his admiration of the celebrated artist, and then with his own hand presented him with the Commander's Cross of the distinguished Order of the Oak Leaf Crown. Professor Wilhelmj afterwards joined the royal dinner-party. At a grand Court Concert the same evening, he played Beethoven's Violin Concerto and J. S. Bach's Chaconne, together with his own "Siegfried Paraphrase" and "In Memoriam." In addition to the above, some of the King's compositions were performed. After staying a few days longer at the Court of the Netherlands, Professor Wilhelmj will proceed to Berlin.—*Wiesbaden Paper*.

DUNEDIN, (N. Z.).—The annual commemoration dinner in honour of the anniversary of Robert Burns was celebrated here on the 25th January with great éclat, under the genial presidency of Mr J. B. Thomson (ex-Mayor of Dunedin). Mr Kennedy, the eminent Scottish vocalist, who occupied the seat of honour to the right of the chair, at the close of an able address by Mr Thomson on the toast of the evening, "The memory of Burns," gave in his raciest manner, "Rantin' rovin' Robin;" and, in response to "Our Guests," said that, as a matter of history, he thought no man since the world began had commanded the amount of affectionate regard that Burns had, and his fame would continue to increase a hundredfold. He concluded by singing "Willie brew'd a peck o' maut." The chairman, as a slight acknowledgment of the handsome donation given by Mr Kennedy towards the Burns statue about to be erected here, presented him with a handsomely framed portrait of the immortal Bard.—The series of concerts given by Mr Kennedy and his clever family in the Garrison Hall have been remarkably successful, both from an artistic and financial point of view, and they will leave behind them many pleasant reminiscences of their short stay amongst us.—SCOTUS.

Previously to coming from America to London in July, Mr and Mrs George Henschel will make a trip to San Francisco.

A new and original German operetta, 1776, book by Herr Goldmark (brother of Carl Goldmark, the composer), music by Herr Engländer, has been produced at the Thalia Theatre, New York.

MR B. RICHARDS AT WESTON-SUPER-MARE.

The announcement that Mr Brinley Richards would give a pianoforte recital and lecture on "Ancient and Modern Music," at the Assembly Rooms, on Friday evening, March 7, attracted an unusually large audience—a proof that the lecturer's visit was appreciated.

Dr Roxburgh presided, and in a few prefatory remarks observed—says *The Gazette*—that his task was a very light one and a very enjoyable one. It would be a work of supererogation on his part to introduce to them Mr Brinley Richards, for in every house in the British Islands where music was valued his name was a household word. They had been familiar with his name for years, and it was with the greatest possible pleasure that they welcomed him there that evening. His great merit, or one of his great merits, was that he had done so much to enhance the value of national music. No such a festival as the Welsh Eisteddfod would seem orthodox without the name of Mr Brinley Richards, who seemed to be part and parcel of those festivals. Moreover, he was the composer of one of those national airs with which they were all familiar, "God Bless the Prince of Wales," which had been sung in every land and every clime.

Mr Richards was very cordially received, and his lecture listened to with deep and intelligent interest. His illustrations were exceedingly happy, and they abounded in force of contrast; as for instance when he played the simplest of the 13th century dance tunes, and then a Polonaise by Chopin. Mr Richards denounced the style of pianoforte playing of the present day, and said we lived in an age of what might be termed aggressive music—or rather aggressive pianoforte playing, the object being apparently the production of the greatest amount of sound or noise, the intellectual claims of art not being considered worthy of attention. The best traditions of pianoforte playing were, he said, preserved in the Royal Academy of Music, where its late principal, Sir Sterndale Bennett, wrote the greater number of his works which placed him in the highest ranks of European composers. Amongst his works were two charming sketches, "The Lake" and "Fountain," remarkable for their poetical expression and the refinement and grace which characterizes all his compositions, and these pieces the lecturer played. The lecturer's touches of humour were readily taken up by the audience, whose laughter proved that they were not listening to a dull discourse.

The Chairman said they had heard Mr Richards's lecture with unalloyed pleasure, illustrated as it had been by some very beautiful selections of music, and he thought he might venture in the name of the audience to thank the lecturer for the treat he had given them, and he also desired to include in that vote of thanks the name of Mr W. H. Palmer, to whom they were indebted for Mr Richards's presence.

HURRAH! FOR THE BONNET AND PLUME.

Hurrah! for the bonnet and plume.

Hurrah! for the bonnet and plume.
They are dear to our hearts, we'll
wear them as long

As our heather and thistle do
bloom.

In the van, in the thick of the fight,
The bonnet and plume is aye seen.
The brave Highland men of the tartan
and pipes

Give their lives for their country
and Queen.

Then hurrah! &c.

Then touch not the bonnet and feather,

Nor ask our brave soldiers to part

With emblems so dear of their country and home,

That cling to each leal Highland heart.

Then hurrah! &c.

Copyright.

On Inkerman's heights waved the
plumes,

To the heart of Sir Colin so dear,
Who knew his brave men, as he sung
out the words,

"Naebannets but Hielan' anes here."

Then hurrah! &c.

In India, on many a field,
In Egypt, on many a plain,

Have the lads of the tartan, the
feather, and pipe,
Borne the brunt, and will do it again.

Then hurrah! &c.

GREGALICH.

The Queen has accepted a poem by Miss Sarah Ann Stowe, of Hereford, on "The Queen's New Book," and an essay on "Domestic Pictures." Both are published in the current issue of *Le Follet*, a high-class magazine, to which Miss Stowe has for upwards of six years been a constant contributor, both in prose and verse. Some years since, the Queen permitted Miss Stowe to dedicate to Her Majesty a poem on "The Rescued Colliers in the Welsh Rhondja Valley."

ST JAMES'S HALL.

MONDAY POPULAR CONCERTS,

TWENTY-SIXTH SEASON, 1883-84.

DIRECTOR—MR S. ARTHUR CHAPPELL.

THE THIRTY-SEVENTH CONCERT OF THE SEASON

WILL TAKE PLACE ON

MONDAY EVENING, MARCH 24, 1884,

To commence at Eight o'clock precisely.

Programme.

PART I.—Quintet, in G major, Op. 163, for two violins, two violas, and violoncello (Schubert)—M.M. Joachim, L. Ries, Straus, Pezzo, and Piatti; Etudes Symphoniques, for pianoforte alone (Schumann)—M.Dme Schumann.

PART II.—Spanisches Liederspiel, for one and more voices, with pianoforte accompaniment (Schumann)—Miss ———, M.Dme Fasset, Herr von Zur Mühlen, and Mr Pyatt—pianoforte, Miss Agnes Zimmermann; Hungarian Dances, for violin and pianoforte (Brahms and Joachim)—Herr Joachim and Miss Agnes Zimmermann.

SATURDAY AFTERNOON, MARCH 22, 1884,

To commence at Three o'clock precisely.

Programme.

Quintet, in G major, Op. 29, for two violins, two violas, and violoncello (Beethoven)—M.M. Joachim, L. Ries, Straus, Zerbini, and Piatti; Song, "Die Rose Farbe" (Schubert)—Herr von Zur Mühlen; Sonata, in E flat, Op. 27, No. 2, for pianoforte alone (Beethoven)—M.Dme Schumann; Sonata, in G major, Op. 78, for pianoforte and violin (Brahms)—M.Dme Schumann and Herr Joachim; Songs, "Ich stand in dunkeln Träumen" (Clara Schumann), and "Dichterleben" (Schumann)—Herr von Zur Mühlen; Quartet, in G major, Op. 33, for two violins, viola, and violoncello (Haydn)—M.M. Joachim, L. Ries, Straus, and Piatti.

Accompanist—MR ZERBINI.

William Blanchard Jerrold.

IN MEMORIAM.

Son of Douglas and friend of Shirley,
Funch must wing you a parting slave!
Lay reluctant, since all too early,
Spring's first wreath on an honoured grave.

Spring was with you in life's white winter,
Genial friend with the cheery laugh;
Ever ready a lance to splinter,
Strong in tourney, or light in chaff.

Youthful ever and aye courageous,
Men will miss you in hours of gloom,
Pleasant comrade, whose mirth contagious
Spread light laughter around the room.

Sure "storm-centres"—the human kind—are
All too common on our dull earth;
Souls like Jerrold's—more hard to find—are
Halcyon "centres" of sunny mirth.

Hearty Cruickshank and hapless Doré,
Passed before him, would praise confirm
Debt to him who has told their story.
Now his own has attained its term.

Clean as savour of honest wine is
Every chapter, and friendship, fair
Te refully to inscribe its Finis,
Lacks not pride to assuage its pain.

Punch.

TO CORRESPONDENTS.

W. R. S.—The late Mr Blanchard Jerrold contributed letters and pars. very frequently, when in Paris, or elsewhere abroad, to the *London Athenæum*. The letters always bore his signature.

DAGONET.—With how many numbers in the score of that "opera of doubly distilled dulness," about which Sir Dagonet speaks, is Sir Dagonet acquainted? We wager, not one. Why, then, so overabundantly swaggery? The opera has done him no harm.

DODINAS.—The oftener the better, and the sooner the oftener.

DEATH.

On March 17th, at Toowoomba, Queensland, ERNEST EDWARD, third son of EMANUEL AGUILAR, of 17, Gloucester Crescent, Hyde Park, in his 18th year.

TO ADVERTISERS.—The Office of the *MUSICAL WORLD* is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, MARCH 22, 1884.

CHERUBINI.

(Concluded from page 169.)

The preceding facts show how precise, strict, and orderly Cherubini was in everything. The love of order, extending to the smallest details, pursued him to his death-bed, and the following anecdote is a proof of this. It has often been told, but I give it according to the first version, published only a few days after the master's death.

"In one of our most recent chronicles, we gave an anecdote touching the aversion the illustrious composer entertained for scents. His eccentricity did not stop there. He was methodical to a most curiously original degree; he subjected the smallest things to a systematic rule from which nothing could make him swerve. For instance, every article of wearing apparel, every piece of body-linen, was numbered, everything being used in the order indicated by its number. The day previous to his death, he gave a new and singular example of this mania. Having asked for a pocket-handkerchief, he opened it and then, after looking at one of the corners, said: 'You have made a mistake; you have given me No. 8, and I have not had No. 7.' 'That is true,' replied the person attending on him, 'but a drop of Eau de Cologne has been spilt on No. 7, and, knowing you detest scent, I —' 'No matter; order before everything.' He had No. 7 given him, and, after he had used it, making a wry face as he did so, he added, 'Now I have used it, you can give me No. 8.'"

These are little traits, it is true, but they are characteristic of his nature as a man and artist, and serve to render us better and more intimately acquainted with him. People are, very luckily, beginning to be cured of the false notion, too general among a certain portion of the public, according to which an artist, no matter who, was necessarily a being apart, frivolous, irregular in his habits, eccentric, and unreasonable in all things, save in what related to his personal dignity, the rectitude of his conduct, his self-respect, and the delicacy and purity of his sentiments; it is, however, none the less useful to bring into prominent relief the physiognomy of those who, having achieved a great name and uncontested glory—who, having been consecrated and crowned by the Muse, have yet set an example of the purest probity, the most noble conduct, and the most austere virtues. Such an artist was Cherubini, as no one ought to forget, and he has a right to the homage and respect of all.

I have come to the end of my task, which has assumed under my pen a far greater and more extensive development than I originally intended to give it. My excuse is the large number of documents which were kindly placed at my disposal, and which, added to those I myself possessed, have, at any rate, enabled me to restore the true physiognomy of Cherubini's grand and manly features, and, at the same time, rectify a host of errors previously committed with respect to him. I would fain have been briefer, but—even though sacrificing to the clearness of the narrative many secondary elements, which, while making it, without doubt, more complete, would have rendered it obscure—this was impossible, and I can only exclaim with Pascal: "*Je n'ay fait celle-cy si longue que parce que je n'ay pas eu le loisir de la faire plus courte.*" It is so difficult to be short!

I entertain a hope, however, that the reader who has been kind enough to follow me to the end, will give me credit for sincerity if not ability. All my efforts have been directed to render the man in Cherubini as thoroughly known as the artist, to bring out

* "Revue de Paris" in the *Siccle* of the 25th March, 1842.

his high moral qualities at the same time as his noble artistic faculties. As far as I am concerned, the one is never unaccompanied by the other, and, in my opinion, we do not really understand a great mind until the heart also is exposed to view. Nevertheless, if I have succeeded, as I desired, in giving as faithful a portrait as possible of the man, with regard to the artist, I have more than once regretted my insufficiency and inability, despite the conscientious study I had made of this part of my subject, to explain my views and convey them to the reader in all their exactitude and extent. I am not, however, the only person who experiences this feeling, and I would fain believe it is shared by the majority of writers who have busied themselves with tracing the lives and careers of the great enchanters called musicians. Among such writers there is one, himself a great artist, who knew Cherubini personally, who has made him live again in his charming pages, and who thus concluded his study of the immortal master:

"While endeavouring to give the portrait of a composer whom every cultivated musician must regard with respect, I feel how imperfect is the execution of my task. The great master's individuality appears clear to me in my own mind; I fancy I can follow the trace of his active, clear, lively, and ingenious spirit; that I can appreciate the different pulsations of his most profound sentiments, even to the mysterious recesses of creative imagination. But it is always difficult to express what is best and most profound.—In music especially it is utterly impossible to do so."

I can only entrench myself behind these words of Herr Ferdinand Hiller, and regret like him, though very much more, my own powerlessness to realize what I wanted.†

ARTHUR POUGIN.

CONCERTS.

THE POPULAR 'CONCERTS.—Mr Chappell's patrons marked the concert of Monday night with a red letter by assembling in numbers greater than St James's Hall could with ease contain, and by displaying a steady enthusiasm all through. This was not an effect without most obvious cause. In the first place the programme had great attractions, as that must needs possess which includes Beethoven's famous string quartet in C major (Op. 59), to mention nothing else. Next, there were associated in the performance of the various works artists of the very highest rank—such a group as could not be matched elsewhere. The quartet, for example, was played by MM. Joachim, Ries, Straus, and Piatti; to Mme Schumann was entrusted her late husband's pianoforte sonata in F sharp minor (Op. 11), and Mr Santley was the vocalist. Surely this represented the *ne plus ultra* of executive skill, and made the occasion memorable for all who were privileged to be present. About the compositions just named, as also respecting Herr Joachim's solos—his own Romance and Paganini's Caprice—there is not so much provocation to speak as to dwell upon the distinguished merit of their interpretation. Schumann's sonata is hardly a favourite among the general public, but those whom it least charms listen unfalteringly when the exponent is the one artist in all the world whose authority with regard thereto lies beyond dispute. That Mme Schumann obtained another great success will be understood as quite a matter of course. So with Herr Joachim—so, indeed, with all who assumed any responsibility for what was, in its way, a model concert.

MR CARTER duly honoured the anniversary of St Patrick's Day with a Grand Irish Festival on Monday evening at the Albert Hall, and provided, as is his wont, a liberal and attractive bill of fare. Unfortunately, two of his leading cards were absent, namely, Mr

† I have, on several occasions, stated how much of its historical accuracy and authority my work owes to the filial piety of Cherubini's descendants, who were kind enough to confide to me all his papers and correspondence, as well as private documents concerning his life and works, thus enabling me to build up again his existence even in its inmost details. Mme Rosellini, Salvador Cherubini, and Clémentine Duret omitted nothing which could facilitate the task I had traced out for myself, and I cannot do less than here express my sincere gratitude to them. I think that, in conclusion, it may not be superfluous to tell my readers what is at present the constitution of the Cherubini family, which now consists of Mme Rosellini, second and only surviving daughter, who has been settled for half a century at Pisa, where she resides with her son, Sig. Giovanbattista Rosellini; Mme Cherubini, Salvador Cherubini's widow, who lives in Paris, with her two sons, MM. Louis and Maxime Cherubini; and, lastly, Mme Clémentine Duret, widow of the illustrious sculptor, and daughter of Mme Turcas, Cherubini's elder daughter. Mme Duret, like Mme Salvador Cherubini, has always resided in Paris.

Sims Reeves and Mr Maas, the places of these distinguished vocalists being filled by Mr Vernon Rigby and Mr Edward Levetus, who, if not exactly equivalents for the missing artists, were received with friendliness when the first pangs of disappointment were got over. Mr Vernon Rigby, however, is at all times acceptable, and the interpolated songs he sang lost none of their inherent charm in his hands, while Mr Levetus, with whose name we are unfamiliar, acquitted himself satisfactorily in Lady Dufferin's well-known "Irish Emigrant." Mme Patey, always a triumphant favourite upon these popular occasions, was in her best voice, and that she should be encored with acclamation in Moore's "Meeting of the Waters," "The minstrel boy" (which latter she sang instead of Mr Sims Reeves, to whom it had been assigned) and "The harp that once through Tara's Halls" (replaced by "Beneath the willow tree"), were but in compliance with the unanimous verdict of the audience. Miss Mary Davies, too, won a well merited fiat of repetition in the pretty ballad "Terence's farewell to Kathleen," and was likewise set down for another ballad, by R. K. Harvey, called "Good-bye." Mme Carlotta Patti left St Patrick entirely out of the question, and resorted to Verdi and Auber, whose "Caro nome" (*Rigoletto*), and the Laughing Song (*Manon Lescault*) received every advantage that clear, brilliant, and dexterous vocalization could give them. Another lady singer, Miss Patti Winter, was also heard, and the songs she chose were Claribel's "Come back to Erin," and Balfe's "Killarney;" Signor Foli contributed Mr Carter's dramatically conceived song, "Brave and Fair," and "Father O'Flynn," the quaint and genial humour of the latter provoking the customary hilarious encore, and Mr Barrington Foote "The Shamrock," and Roedel's "Brave Light." The remainder of the programme consisted of performances by the well trained choir of Mr Carter, a violoncello solo by M. de Munck, and a cornet solo by Sergeant Lewis, of the band of the Scots Guards, which also played occasionally on its own account and with the brightest and most exhilarating effect. The hall was crowded.

ROYAL AQUARIUM.—The managers of this popular resort did not forget St Patrick on Monday evening last, and the band of the Grenadier Guards was appropriately employed in rendering its selection of "Irish National Melodies"—a round of tunes with which every one present was thoroughly familiar, and which naturally kindled the pleasantest and most enjoyable enthusiasm. To give special emphasis to the occasion, Mme Antoinette Sterling was engaged, and sang, in her own admirable manner, Boucicault's dainty ballad, "The pretty girl milking her cow" (in which she was vociferously encored), "The Meeting of the Waters," and Cowen's "Better Land." To the lot of Mme Worrell fell Claribel's "Come back to Erin," Crouch's "Kathleen Mavourneen," and Lowthian's "Reign of the Roses," which she gave with excellent and musician-like taste; and Mr Redfern Hollins was, at intervals, heard in "Oft in the stilly night," "Norah, the pride of Kildare," and Reichardt's much-loved song, "Thou art so near, and yet so far." The task of accompanying devolved upon Miss Bessie Waugh, who, an accomplished pianist, discharged her duties with a tact and discretion entitling her to every praise.

MISS ROBERTSON'S concert took place on Tuesday afternoon, March 18th, in St James's Hall, a very large audience being present, with a will not only to bear up against disappointment, but to be satisfied with what was set before them. Disappointment of no ordinary kind had to be encountered. Mr Sims Reeves, who was announced, did not appear. Still, there was an "off chance," however remote. But neither did Mr Maas nor Mr Lloyd attend, and, strange to say, all three were suffering from the same complaint—hoarseness. Catarrh of the larynx seems to be as impartial as "Pallida Mors." It strikes alike at premiers and tenors, which may prove some comfort to the tenors, if none to Miss Robertson and her audience. The programme contained many pieces, but we are chiefly concerned with those in which the concert-giver took part. Miss Robertson sang, first, Paesello's air with variations, "Nel cor più non mi sento"—a piece well suited to her special powers; following on with a duet, "Who'll Buy?" written for the occasion by Mr Randegger. In this she was associated with her sister, Miss F. Robertson, the two ladies once more showing the perfection of *ensemble* that, on so many occasions, has elicited praise. Mr Randegger's duet is a piece both merry and pretty—in short, a good specimen of refined musical humour. So thought the audience, by whom it was encored. The Misses Robertson were heard also in Blumenthal's "Venetian Boat Song," the composer accompanying; the *beneficiaire* further taking part with Mr Santley in a duet. It avails nothing to notice these doings minutely. Enough that Miss Robertson, singing her very best, strengthened the pleasant memories which the public will have of her now that she has retired into private life. Among the artists who took part and have not been already named were—Miss Ella Lemmens, Mme

Sterling, Miss Mary Davies, Miss Santley, Mrs Hutchinson, Mr Bernard Lane, Mr Maybrick, Signor Tito Mattei, and the clever young pianist, Miss Raudegger. As far from the least acceptable feature in a varied entertainment, Mr G. Grossmith's sketch, "The Drama on Crutches," deserves particular mention.

A VERY successful *soirée musicale d'invitation* was given by Miss Emma Allitsen, at 53, Brook Street, Grosvenor Square, on Tuesday, March 11th, to a distinguished company numbering over 150 guests. A glance at the array of talent will be sufficient to indicate the nature of "the feast of reason and the flow of soul" which graced the occasion. The vocalists included Mme Edith Wynne, Miss Carlotta Elliot, the Hon. Miss Howard, Messrs Corney Grain, Bernard Lane, Cullen and Webster; and the instrumentalists were Miss Allitsen (now a successful professor at the Blackheath Conservatoire of Music, and formerly a pupil of Signor Goldberg), Miss Bateman, and Mons. Logé (piano), Mr Burnett (violin), the conductors being Signor Goldberg and Mr Edwin Bending. The garnishing was of the rarest quality, being provided by Mr Hermann Vezin, with his pupil, Miss Filippi, Mr John Child and Major Davies, all of whom gave "readings" which varied the entertainment in a most refreshing manner.

ST PATRICK'S EVE was celebrated by a concert, chiefly of a national character, at St James's Hall on Saturday evening, March 15, when Miss Santley, Mesdames Patey, Antoinette Sterling, and Ross, Mr E. Lloyd, Mr Santley, and Mr W. Clifford contributed vocal pieces with great success, Miss Santley especially winning genuine and heartfelt applause for her charming rendering of Balfe's beautiful song, "Killarney." Mlle Janotha's pianoforte playing, and the skilful performance of Mr Cheshire and a band of harpists, were features in the programme. Mr Sidney Naylor was the accompanist.

THE directors of the Highbury Philharmonic Society offered their patrons an attractive concert at the Athenæum on Monday evening, March 17th, and had the satisfaction of witnessing a large attendance, few seats being vacant. Interest chiefly gathered around Schumann's cantata, *The Pilgrimage of the Rose*, which had the post of honour by indefeasible right. The work is not often performed in this country. It shares comparative neglect with the same composer's *Paradise and the Peri*, *Requiem for Mignon*, and other works of the same class in his repertory. The reason for this is not obscure. Schumann, at one time, thought himself called upon to write dramatic music, and, like Mendelssohn under similar circumstances, cast about in all directions for suitable subjects. But, unlike his brilliant friend, he actually produced works of an operatic character. In *Genoveva*, *Faust*, and *Manfred*, he supplied a mass of evidence all going to show that dramatic work was, to say the least, not his strong point. He could be lyrical and subjective to an extent for which we are all thankful, but the illustrative and objective suited in no appreciable degree his artistic nature. Hence it comes to pass that Schumann's dramatic pieces, while containing a good deal that is extremely beautiful, are weakest where their main strength should lie. This is obvious to some extent in the *Pilgrimage of the Rose*, though we must grant that the nature of the pretty imaginative story is much more suited to the composer than that of other works in dramatic form which bear his name. At times the interest in the piece flags, and the droop comes always at points where characterization and picturesque descriptiveness are required. There are, however, beauties enough to balance all defects—in the estimation, at least, of amateurs to whom Schumann's method is familiar, and by whom, therefore, it is admired. Great credit is due to Dr Bridge and the members of the society he conducts for venturing upon the somewhat trying ground of this cantata, and acquitting themselves there in a manner altogether deserving of encouragement, and, in many respects, of praise. It will easily be understood that the orchestra, chiefly made up of amateurs, was the weak point, not so much from want of ability as excess of timidity. Dr Bridge should induce his instrumentalists to attack what they have to do boldly. It is astonishing how difficulties vanish when they are resolutely faced. The choir, on the other hand, sang throughout with spirit, and with success enough for promise of a much more complete performance when next the work is given. Conspicuous among the solo vocalists were Miss Clara Samuell and Mr Bridson, by whom high praise was deserved. In the second and miscellaneous part of the programme the orchestra played the overture to *Fidelio* and two movements from Haydn's "Military" Symphony, obtaining with the last so marked a success that there should be no question about the source whence to draw works both suitable and acceptable. Dr Bridge conducted well, as always.—D. T.

SACRED HARMONIC SOCIETY.—On Friday evening Mendelssohn's *Elijah* drew an overflowing audience, St James's Hall being crammed in every part. With the aid of the choir, over whose training Mr

W. H. Cummings has expended so much care, and with the assistance of Miss Anna Williams, Mme Patey, Mme Fassett, Mr Santley, and Mr Joseph Maas as principal singers, together with Mr Charles Hallé—now happily restored to health—as conductor, a representation of exceptional merit was secured. The choruses have rarely been better given, and the principals discharged their duties *con amore*. Mr Santley was in fine voice, and that his declamation of the part of the Prophet was as excellent as usual. Mr Maas rendered the tenor music in a style beyond praise, Misses Williams and Fuselle singing their best in the soprano part, and Mesdames Fassett and Patey dividing honours in the contralto music—the former singing "Woe unto him," and the latter "O rest in the Lord." Gounod's *Redemption* is announced for the next concert on April 4th.

At the second of Mme Schubert's pleasant "at homes," which took place on Tuesday, March 18th, several novelties were introduced—amongst which may be mentioned two new compositions for the violoncello, one by Harvey and the other by Berthold Tours, played by Herr Schubert. Mr Shute also gave two new pianoforte compositions with great success. Mr Abercrombie pleased very much with a new song by Moir. Several other accomplished artists contributed to the success of the afternoon.

THE Popular Ballad-Concert Committee gave a musical entertainment at the Town Hall, Shoreditch, on Monday evening, March 17th, when the programme was entirely made up of Irish airs and arrangements from the national tunes. The band of the Coldstream Guards, under the direction of Mr C. Thomas, performed some capital selections, and their efforts were highly appreciated by a large audience. Everything they play is sure of a hearty reception; and at the termination of the National Anthem, which closed the concert, thunders of applause followed them, as they descended from the orchestra. The singers—Miss Jeanie Rosse, Miss Maud Cameron, Mr Bartrum, and Mr Orlando Harley—were so successful as to secure almost in every case an encore. Mr W. Henry Thomas was, as usual, a most reliable conductor.—H. S.

MR ARTHUR L'ESTRANGE gave his annual concert in Steinway Hall on Monday evening, March 17th. The chief attraction, naturally, was centred in the pianoforte playing of the concert-giver; but he had also the valuable aid of his master, Sir Julius Benedict, who joined him in Moscheles' duet, "Hommage à Handel," a composition some fifty or sixty years ago in great favour with pianists. Sir Julius Benedict also, in conjunction with Mr L'Estrange, Miss Lavinia O'Brien, and Miss Champion, played Sir Julius Benedict's arrangement, for four performers on two pianofortes, of his melodious Andante and Chopin's posthumous Polonaise; but the performance was hardly up to what was expected, owing, no doubt, to want of rehearsal. Mr L'Estrange, however, in solos by Mendelssohn, Schumann, and in two of his own compositions, evidenced executive talent of more than usual excellence. Among other capital performances was that of Herr Greebe, (who played an "Air Varié" by Vieuxtemps), as well as that of Mr W. Hann, who played, with Mr L'Estrange, Chopin's Polonaise Brilliant, for violoncello and pianoforte. The vocal music was entrusted to Miss Bertie Browne, who gave Sir Julius Benedict's "The Bird that came in Spring" and Ambroise Thomas's "Io son Titania" (*Mignon*); Messrs Traherne and Cecil, who were heard in Masini's "I Mulatieri" and Caracciolo's "Rimi Popolari"; and Mr John Pietroni, who gave songs by Moir and Leslie. Mr F. G. Cole and Mr Stuart Lane accompanied.

BOW AND BROMLEY INSTITUTE.—At the Saturday Popular Organ Recital, given on Saturday evening, March 15th, by Dr William Spark (organist, Town Hall, Leeds), the following programme of music for the king of instruments was most effectively rendered, Miss Fanny Bristowe (of the Manchester Free Trade Hall Concerts, &c.), assisting as vocalist:—

Organ Solo, March in E flat major (Gounod); Recit. and Air, "With Verdure Clad" (*The Creation*); Organ Solo, Sonata in F major (W. Spark); Song, "Only the sound of a voice" (M. Watson); Organ Solo, "Rondo di Campanelli," Bell Rondo (Morandi); New Song, "Life" (Dr Spark); Organ Solos, Romanza in G minor and New Storm Piece (Sterndale Bennett and Batiste); Song, "The last dream" (Cowen); Organ Solo, Concert Satz in F major (Otto Diemel).

The Leeds Borough organist was "on his mettle," and was never heard to play better, especially his own sonata, at the conclusion of which he was unanimously "called." Miss Fanny Bristowe rendered Haydn's beautiful *aria* with great taste, and after Dr Spark's song, entitled "Life" ("composed expressly for Mme Valleria"), set to Ada S. Ballin's expressive words, the clever vocalist was rapturously "encored." She was accompanied by Mr W. G. Wood, R.A.M., remarkably well. This evening there is to be a recital of pianoforte music by Mr Oscar Beringer, and Miss Hope Glenn will sing, accompanied by Mr Fountain Meen.

PHILHARMONIC SOCIETY.—There was a great crowd in St James's Hall on Thursday evening, one fairly representative of the musical world of London. The Bohemian, Anton Dvorák, and his compositions were the great attraction; he himself acting as conductor of three orchestral pieces from his pen, and Mr Winch singing two of his songs. Herr Dvorák may now be congratulated upon success all along the line; but the present moment is inopportune for such a discussion of the matter as its interest and importance deserve. We shall return to the subject shortly. The concert, apart from our distinguished visitor's works, was directed by Mr George Mount, under whom a most creditable performance of the overture to *Leonora* took place. Mdle Janotha gave a brilliant rendering of Mendelssohn's ever-welcome Concerto in G minor, subsequently playing Chopin's Polonaise in F sharp minor. Mr Maas was to have sung, but his continued and regretted indisposition gave a chance to Mr Winch, the American tenor having been himself unwell and absent at the last concert. Mr Winch was heard by no means to advantage in the scene, "Through the forest," from *Der Freyschütz*; but he made up for shortcomings in the delightful songs of Dvorák, the second of which he had to repeat.

ANOTHER successful trial was made of Sunday Evening Concerts, under the direction of Mr Sandford, on the evening of March 16th, at Neumeyer Hall, by the well-known baritone singer, which was so far successful that all the music was received with favour by the numerous audience. This proves that a large number of people are eager to hear good music on the long Sunday evenings and spend an intellectual musical night, with only a small charge of sixpence for a programme. Songs by Handel, Wallace, Sullivan, Cowen, and Loder were well sung; and instrumental solos by Beethoven, Mendelssohn, Vieuxtemps, and Dancila were well performed. The Lord Chancellor had sent a musical detective to stop the proceedings if anything "too worldly" should be given; but no fault was found, and the concert ended in "peace and harmony." The artists were Mr Georges Sandford, Mr Parker, Mr Bute, Miss Marie Davies, Miss Lydia, with MM. Coenen and Sigismund Lehmeier as accompanists.

PROVINCIAL.

EDINBURGH.—The seventeenth annual concert by the Musical Society connected with the University was given in the Music Hall on Friday night, March 14, with all its customary brilliancy and éclat. The hall was crowded in every part. The chorus of students occupied the orchestra gallery, and were assisted by a full band, under the leadership of Mr Daly. Sir Herbert Oakeley was conductor. The first piece was a new setting by Sir Herbert of Professor MacLagan's students' song, "Alma Mater," which—says *The Daily Review*—was rendered in grand style. Of the numerous choruses sung by the students, we may specially mention Mendelssohn's "Fest-Gesang, No. 2; Silcher's "Loreley"; a delightfully quaint old Dutch song by Kremser; the Scotch ballad, "Jock o' Hazeldean"; and Verdi's "Va pensiero." Several solos were also effectively rendered, including Handel's "Lascia ch'io pianga"; Sir Herbert Oakeley's song, "Happy hours" (encored); and Donizetti's "Spirito gentil" (encored, Sir Herbert's "Flow down, cold rivulet" substituted.) The only instrumental solo was one for the violin, played by a young gentleman in artistic fashion, and so much appreciated by the audience as also to gain an encore. The performance by the orchestra of Beethoven's overture to *Prometheus*, Mendelssohn's *Ruy Blas*, Mozart's *Le Nozze di Figaro*, and Rossini's *William Tell*, evinced careful and painstaking rehearsal, and added much to the enjoyment of the concert.—A classical chamber concert was given in Queen Street Hall on Saturday afternoon, March 15. Messrs Risegari and Speelman, violins; Herr Otto Bernhardt, viola; M. Vieuxtemps, violoncello; Mr F. Gibson, pianoforte; and Mdme de Gremer, vocalist. The programme consisted of Beethoven's String Quartet, in C major; Haydn's Quartet, in D, Op. 64, No. 5; a Trio by Hoffmann, for violin, violoncello, and piano; solos for violin and violoncello, by Ernst and Mendelssohn; songs by Mozart, Schubert, and Franz Abt; and Abt's lively *Lied*, "Am Neckar am Rhein." Mr Gibson accompanied the soloists.

GLASGOW.—The twelfth Saturday evening concert in St Andrew's Halls, given on March 8th, under the auspices of the Abstiners' Union, was, considered from a purely artistic point of view, probably the best of the series. Both in vocalists and instrumentalists the company was exceptionally strong, including as it did Miss Jenny Eddison, Mdme Antoinette Sterling, Mr Iver M'Kay, and Mr Barrington Foote; M. J. Hollman, violoncello; Miss Mathilda Wagner, solo pianist; Mdme Mina Gould, accompanist; and Dr A. L. Peace, organist. Miss Eddison, a young soprano of great promise,

entirely won the favour of the audience by her very graceful singing of a ballad, by Tours, entitled "A Little Bird's Story," and a song by Randegger, entitled "Second Thoughts are Best." One of the bright, particular stars of the evening was, of course, Madame Sterling. The wonderfully rich quality and wide compass of her voice, combined with her fine artistic taste, were heard to the best advantage in "The Lost Chord," (Sullivan). It was not sufficient, however, for the audience that at the conclusion, Madame Sterling should re-appear and bow her acknowledgements. Another song they would have, and Madame Sterling gave them "We're a' noddin'." A setting by Cowen of Longfellow's poem, "The Reaper and the Flowers," was also sung by Madame Sterling. Mr Barrington Foote gave "The Brave Light" (Roedel), "Highwayman Jack" (Reeves), and "The Night Watch" (Pinsuti) in irreproachable style. Mr Iver M'Kay created a favourable impression by his singing of several well-known songs, the most interesting being a love song entitled "Soft Little Hand," the accompaniment to which was played by the composer, Madame Mina Gould, a lady who as an accompanist at the concert gained the golden opinions of her hearers. The exhibition—says the *Daily Mail*—of precocious genius on the concert platform is not always desirable, even though a certain amount of success should attend it; but we do not feel the least inclination to find fault with the experiment of this sort tried on Saturday night. Miss Mathilda Wagner is a young pianist whose fingering and touch reflect the greatest credit on her teacher, Mr Emile Berger. She played the "Galop de Concert" of Tito Mattei, without the aid of book, in what really deserved to be called brilliant style, and, on being recalled, performed very cleverly, also without notes, a fantasia on "Auld Robin Gray" and "Bonnie Dundee." A couple of organ solos—one "The Coronation March" (Meyerbeer), and the other "The Grand March" in *Tannhäuser*—were played by Dr Peace in the course of the evening.

MANCHESTER.—Since our last notice of the performances of the Carl Rosa Opera Company, at the Prince's theatre, *Carmen* has been repeated, and on Monday evening *Il Trovatore* was given for the first time during the season. The cast for *Carmen* was as strong as the resources of the company permit, and the effect of the whole all that could be desired. "Mr M'Guckin," says the *Guardian*, "evidently finds in Don Jose an acceptable part, if we are to judge of this from the enthusiasm which he everywhere throws into his task. In the third act, indeed, his passion somewhat passes bounds consistent with perfect control of the voice; and, valuable as enthusiasm is, the vocalist cannot safely permit indulgence to go beyond a certain safe point. Of Madame Marie Roze we have only to say that she justified all we have previously said of her as Carmen. The two gipsy girls, Frasquita and Mercedes, were charmingly portrayed by Misses Bensburg and Burton, who sang the pretty music with admirable effect; while Miss Clara Perry made the most of the unhappy Michaela. Of *Il Trovatore* we are not able to speak quite as favourably as we could wish. The orchestra was less effective than we are accustomed to expect, and evidently needed a more experienced disciplinarian in the conductor's seat. But the admirers of this popular work did not fail to experience the never-failing pleasure which the sparkling melodies of *Il Trovatore* always supply. The principal vocalists labour under a great disadvantage in any English version of the opera, in which, more than in almost any other adapted work, we feel how intimately allied the music is to the original words. No English version, we believe, would lend itself with complete grace to its phrases. In spite of difficulties, however, an amount of enthusiasm was evoked which once or twice was remarkable, especially after the singing of "The tempest of the heart" by Mr Crotty. The discrimination of a Manchester audience was here well displayed, for it would be difficult to find on any stage a more competent Count di Luna than Mr Crotty.

BIRMINGHAM.—The sixth and last of Mr S. S. Stratton's fifth series of Popular Chamber Concerts was given at the Masonic Hall on Tuesday evening, March 18. The performers were Dr C. Swinnerton Heap, Messrs. T. M. Abbott, T. R. Abbott, F. Ward, W. Griffin, and A. J. Priestley. The programme contained Mozart's String Quintet in G minor; a new Sonata in E minor for Pianoforte and Violin, composed by Dr Heap; Schumann's "Carnaval Scenes," Op. 9; and the same composer's Pianoforte and String Quintet in E flat, Op. 44. Both Mozart and Schumann were done full justice to, and the performances were evidently much appreciated. Dr Swinnerton Heap's new sonata is laid out on a grand scale, with all the movements recognized as proper in such works. As a whole it is a masterly production, and—says *The Daily Gazette*—we think it equal, if not superior, to any native work which has been given at Mr Stratton's concerts. Spirit, elegance, and sparkle abound in the various movements, and, although the construction is elaborate, there is no want of clearness. The ear is never distressed by strivings for unusual effects, nor is the attention ever allowed to flag through the use of

commonplace motives. It is a work demanding more than ordinary skill in the executants, more especially in the violinist, but the composer and Mr T. M. Abbott presented it in a masterly and thoroughly favourable manner. That Dr Heap himself would be at home in his own music might be reasonably expected, and he may be heartily congratulated in having a companion artist so accomplished as Mr Abbott. The enthusiasm excited by the performance was honourable to the composer and to both the interpreters, and we are not saying more than what is due in stating our opinion that the piece is a glory for English music and for the town of Birmingham.

WORCESTER.—The members of the Amateur Vocal Union and their friends had their annual dinner on Wednesday, March 12th. Mr E. J. Spark, honorary conductor, was in the chair, and Mr J. E. Burgess in the vice-chair. After dinner the Chairman proposed the usual loyal toasts, and then "Continued Success to the Amateur Vocal Union." He gave an interesting sketch of the doings of the Union since it was established eleven years ago, at the dissolution of the Amateur Dramatic and Musical Society, and alluded to the many pleasant excursions they had had, in which their friends had joined them, and to the occasions when they gave or assisted in performances for good objects. Last year they were unusually busy, and he was glad to know, from conversation and written communications, that their services had been well appreciated, and had been the means of obtaining material assistance for several good undertakings. Mr Burgess proposed the health of the honorary conductor, thanking him warmly for the trouble taken by him in that capacity, and for his unflinching kindness to the members. Mr Spark responded, and proposed the health of the visitors, for whom Mr Bolam and Mr Sheppard replied. The pleasure of the evening was enhanced by the members of the Union giving several favourite songs and part songs.

NOTTINGHAM.—A concert was given on Friday evening, March 14, in the Mechanics' Lecture Hall, to assist the funds of George Street Baptist Chapel choir. There was a tolerably large audience. All the performers are well-known to the Nottingham public—says *The Guardian*—and the programme was devoid of novelties, although it must not be inferred that there was on this account any lack of interest. The soprano was Mrs Clara Gardner. Her rendering of "A Winter's Story" gained her an encore, and she was called upon to repeat "The Cantinere" (Balle), but she gave "Forget, Forgive." Miss Fanny Lynn after singing "The Better Land," replied by another ballad. Mr Charles Garring made his first appearance in public as a tenor, and created a favourable impression. Mr Charles Hayward was the solo violinist, and, in the two difficult pieces which he had selected for performance, displayed capabilities of a high order. He also conducted a small orchestra, which played several tuneful selections. Weber's "Invitation pour la Valse" was the pianoforte solo of Mr A. Bright, and was loudly applauded.

BRIGHTON.—The Dome was crammed last Saturday, when Mr Kuhe gave *The Messiah*, with his "Festival Choir," and the Misses Robinson and Mr Edward Lloyd as principal singers. The band consisted of the best local performers, assisted by a London contingent with Mr Carrodus as leader; Mr T. Watson, principal of the second violins; Mr C. Doyle, of the violas; Mr H. Chipp, of the violoncellos; Mr C. White, of the double basses; Mr F. Collins, of the flutes; Mr G. Horton, of the oboes; Mr Lazarus, of the clarinets; and Mr T. Anderson, of the bassoons, &c. Mr Crapps presided at the organ, and Mr A. King conducted.—On Tuesday evening the Brighton Sacred Harmonic Society inaugurated their thirty-ninth season by giving Sullivan's oratorio, *The Prodigal Son*, followed by a miscellaneous selection. Among the principal singers were Miss Annie Gill Smith, Messrs Percy Palmer and Sidney Beckley (who, each made their first appearance at Brighton, and each with success), and Miss Alice Heale. The accompanists were Miss Adelina Taylor, R.A.M., and Mr J. Spearing, jun. Mr R. Taylor conducted Sir Arthur Sullivan's oratorio.

EALING.—Another of the "Popular Entertainments" has lately been given in the Lyric Hall. The concert commenced with the instrumental quartet, "Largo," which—says the *Middlesex and County Times*—was admirably performed by Miss Whitfield, violin; Mr J. H. Webster, flute; Herr Victor Gollmick, harmonium; and Mrs Dean, pianoforte. Mr Harold Savery then sang, in excellent style, "The village blacksmith," Mrs Dean succeeding him with "The lost chord" (harmonium *obligato*, Herr V. Gollmick), which was deservedly encored. Mr J. H. Webster played a flute solo, Mr J. Hart gave "I'll sing thee songs of Araby," Miss Agnese Thorndike "The worker" (harmonium *obligato*, Herr V. Gollmick)—also encored—Mr Charles Copland "Hybrias the Cretan," Miss Agnese Thorndike and Mr Harold Savery acquitted themselves in a praiseworthy manner in the duet "Secret voices," and Mr Ernest Hodges recited Hood's "Bridge of Sighs." A German Volklied was agreeably played on the pianoforte by Herr Victor Gollmick, and

"Tom Bowling" was sung by Mr J. Hart with a vigour which left little to be desired. The duet "The swallows came again in spring" was given by Miss Whitfield and Mrs Dean, and "Laddie" by Miss Agnese Thorndike. A flute solo, "Le rêve," was nicely played by Mr J. H. Webster, and in "Sunshine and rain" Mrs Dean further distinguished herself. Mr Charles Copland then sang "The brave light," (encored), and Miss Whitfield, Mrs Dean, and Mr Charles Copland, the trio "Queen of the night." There was a very large audience, and the concert gave perfect satisfaction.

LONDON BALLAD CONCERTS.

The last ballad concert of the present season was given at St James's Hall by Mr John Boosey, on Wednesday evening, with his usual success. The new songs introduced were Frank L. Moir's "Bring him back again," sung by Miss Mary Davies (encored); "The ivory gate," by Cotsford Dick, sung by Mme Antoinette Sterling (encored); and the "Roll of the drum," by Molloy, sung by Mr Barrington Foote, who was twice recalled. Mme Carlotta Patti gave "Within a mile of Edinboro' town," after being asked to repeat the Bolero from Verdi's *Vêpres Siciliennes*, which she had sung in her usual brilliant style, and had also to repeat the Laughing Song from Auber's *Manon Lescaut* ("C'est l'histoire amoureuse"); Mr Santley gave "A Cavalier's Song," after rendering in his own inimitable manner, the Scotch ballad, "The Deil's awa' wi' the Exciseman" (Burns); Mr Maybrick had to repeat his own popular song, "The Owl," which was received, as always, with roars of laughter; and Mme Sterling being unanimously called after Molloy's "Darby and Joan," gave "We're a' noddin'." The instrumentalists were Mme Norman-Néruda, the accomplished violinist, who played Raff's "Cavatina" and Nardini's "Larghetto," together with Wieniawski's "Mazurka" (which obtained for her a triple call), and Miss Maggie Okey, who gave a Nocturne together with a Waltz by Chopin, and Liszt's "Tarantelle de la Muette de Portici" (*Masaniello*), for which she obtained unanimous applause and a call. Besides the singers named above there was Miss Damian, who rendered Stephen Adams' "Children of the city" and Marzials' "Never to know," as well as Miss Annie Lea, who sang "My dearest heart" (Sullivan), and Vivien's "Market Day." Part-songs were sung by Mr Venables' choir, including Pinsuti's "In this hour of softened splendour," Marzials' "May Music," "The Corsair's Home," and "The Hop Pickers," by Miss Philp. Mr Sidney Naylor accompanied the songs with his well known musicianly efficiency.

PHILARMONIC CONCERTS.

Dvorák's new grand overture, *Husitská*, is poetically inspired, as its name indicates, by the wars of the Hussites. Its fructifying germ is a weird and gloomy hymn, sung by those old Bohemians, who were the forerunners of Martin Luther and his hymns. It is a splendidly picturesque piece of music, and the orchestration, while glowing with local colour, seems yet to reveal a Bayreuthian influence. The aforesaid overture, the symphony in D, and a Slavonic rhapsody were the Bohemian master's orchestral compositions played on Thursday. Besides what was set down in the programme, however, two charming songs of Dvorák's were given, Mr Winch being the vocalist, instead of Mr Maas, who was unavoidably absent through sore throat. Mr Winch hardly seemed in good trim. His rendering of the *Scena* from *Der Freischütz* "Through the forest," was especially tame. The present weather has much to answer for, but at any rate, it caused no inconvenience to Mdle Janotha, whose fingers, playing the G minor concerto (we need not say whose), and Chopin's polonaise in F sharp minor, had not been at all stiffened by the bitter March wind. After the concerto, Mdle Janotha was twice recalled to the platform. The chief honours of the evening naturally fell to Anton Dvorák, who was applauded long and heartily, not only before but, better still, after the performance of his compositions. He himself conducted these. The other pieces, including the *Leonora* overture, No. 3, were executed under the direction of Mr George Mount. The audience, it may be added, was exceeding large.

PINELL.

A new two-act opera, *L'Épée du Roi*, music by M. Arthur Coquard, book by M. Armand Silvestre, was to be produced at Angers on the 20th inst. for the first time in any theatre.

MUSIC AT MANCHESTER.

From the "Manchester Examiner and Times."

At the last concert of Mr Hallé's twenty-sixth season, the attendance was very large, as might have been expected, being the only opportunity local amateurs have had this season of hearing Herr Joachim. This great artist has been for more than forty years one of the most conspicuous figures in the musical sphere. He was a musician when a boy, and his pre-eminence has now been long unchallenged. Herr Joachim is probably the most intellectual violinist the world ever heard. His grasp of the thoughts and fancies in the music he plays is that of one to whom the secrets of composition are no mystery. In his hands the violin becomes an orchestra, his mastery over its capabilities is unlimited; he makes the instrument a perfect interpreter of the most varied sentiments, and his hearers grave or gay at his will. Humour and pathos are always at his command, and no one to whom music is a power ever fails to listen to Herr Joachim with wonder, excitement, and delight. He introduced last night, for the first time here, a neglected concerto in A major, by Mozart. He played it, we understand, twenty years ago, at Hanover, and its recent re-publication suggested its revival at this concert. The concerto is a work of extreme beauty, abounding in characteristic themes, and displaying the skill and scholarship which in Mozart never suggest a sense of effort. It would be impossible to describe the wonderful finish of Herr Joachim's performance. Year after year we imagine there can be no further possibility of surprise in his playing, but wonder is ever the prevailing sentiment when we actually hear him. Intense feeling, refinement of expression, and the profound insight which enables him always to rivet the attention of his hearers and hold them spellbound are only some of the elements which constitute the indescribable charm of his performances. There was enthusiastic cheering at the end of every movement of the Concerto, and at its conclusion Herr Joachim was compelled to return to the orchestra, similar demonstrations following his not less artistic playing of the dreamy and beautiful Romance from his own Hungarian Concerto. In this, as in the four Hungarian dances which followed, Herr Joachim was joined by Mr Hallé at the piano-forte. The four dances were from the third and fourth books, but though new to the audience they possess the same characteristics as those of the earlier sets. Their wild themes, fantastic rhythms, and combinations of grotesque melancholy with beauty are peculiar to this strange music, which rarely fails to excite. The two great artists were recalled at the end of the fourth dance, and played in response to the encore one of the familiar ones from an earlier "book."

The concert opened with a very fine performance of Mendelssohn's overture to *Athalie*, and the second part with the slow movement, "*Scène d'Amour*," from Berlioz's *Romeo and Juliet*. The Symphony was Beethoven's No. 8, in F, a finer performance of which was never heard in Manchester. Perhaps the fact that the season was over prompted the members of his famous orchestra to leave the best possible impression; the sight of the crowded audience may also have had something to do with it, and, doubtless, the presence of the great artist, whose praises are in everybody's mouth. The fact, at any rate, was unmistakable.

The vocal music was worthy the occasion. Mr Lloyd was the only singer, and gave Mozart's lovely "O cara imagine" to English words and Weber's "Soft airs," with the taste and expression which always distinguish him. There are not many singers who could be heard with pleasure at a concert where Herr Joachim plays, but of these Mr Lloyd is one.

Mr Hallé was cordially cheered at the end of the season, and it was a great pleasure to see him restored to his old vigour. Before many weeks are over he will be the recipient of a new title. The University of Edinburgh is going to honour itself by doing Mr Hallé the honour of adding his name to the roll of its doctorate. Edinburgh is grateful, but though Mr Hallé has done much to make good music known and loved in the northern capital, his services there have been slight compared to what he has done in another and younger University city. When will Manchester find an opportunity of letting Mr Hallé know how highly his long years of successful effort in the cause of musical art are appreciated.

The Union Artistico-Musical, Madrid, under the direction of Señor Espino, gave its first instrumental concert on the 10th inst.

The Minnie Hauk opera company opened the new Park theatre in Jacksonville, Fla., Sunday evening, two weeks ago. The building has a seating capacity of 1,500 and was filled. The opera of *Faust* was given, with Mme Hauk as Marguerite. She was enthusiastically received. Mme Hauk will give three operatic concerts during the present month in Galveston. After this she will revisit Charleston, Atlanta and Richmond. —*Freund's Monthly*, March 6.

(To the Editor of the "Musical World.")

SIR,—While expressing my grateful appreciation of your kind recognition of my efforts in the cause of music, I take the liberty of stating that young pupils are not required to read the treble and bass clefs simultaneously in my "Steps," Flight 1, until after having mastered, separately, the preceding twenty-one specially graduated exercises on the notes of both clefs. There is always such a dislike to any novelty in the stereotype instruction book régime, that I consider it desirable to reassure any who may have been alarmed at the idea of beginners having to learn the bass clef at the same time as the treble in my work. Yours faithfully,

EMANUEL AGUILAR.

Mr Clapshaw, son of one of the Queen's servants, and an assistant organist at Eton College, met with a distressing accident late on Wednesday night at the Windsor terminus of the Great Western Railway. After attending the performance of an oratorio at the Albert Institute, he accompanied a friend to the station, in order to see him off by the 10.33 train for London. While the train was starting, and he was taking leave of his companion, who was in the last carriage, Mr Clapshaw, unfortunately, fell upon the line, the wheels of the rear van passing over his right leg and crushing it so severely that it had to be amputated by Dr Norris, at the Windsor Royal Infirmary, to which he was conveyed immediately after the misfortune was noticed. Mr Clapshaw was on Thursday reported to be progressing as favourably as could be expected under the circumstances.

MUSIC AND EARLY CLOSING.—The Board of Management of the Early Closing Association will shortly afford the public an opportunity of witnessing the beneficial effect the Early Closing Movement has had upon the character and abilities of business employés. A grand musical demonstration is to be given in St James's Hall, early in April, by the assistants of various wholesale and retail houses, principally in the drapery trades of the metropolis; and a capital programme of vocal and instrumental music, to be performed entirely by employés, under the direction of Mr Barnby, is promised. The arrangements for the demonstration will be made by a representative committee chosen from numerous houses. From the spirited manner in which the proposal of the association has been met, it is expected that the demonstration will be a great success. The rehearsals which have taken place promise to reveal an amount of ability highly creditable to amateur talent. It appears from a paper recently issued by the association that surprisingly good provision has been made for the mental and moral welfare of assistants in the large houses since the introduction of the Saturday half-holiday. Returns supplied to the association from some fifty establishments, show in these alone, 43 libraries, 38 cricket clubs, 20 religious classes, 17 volunteer corps, or sections of corps, 17 musical societies, 15 football clubs, 12 bicycle clubs, 11 rowing clubs, 10 dramatic clubs, 9 swimming clubs, 9 literary clubs, and 5 scientific clubs.

OPENING OF A NEW ORGAN AT Highbury Quadrant Congregational Church.—An organ recital was given in the above church on Tuesday evening, March 18th, by Mr W. T. Best, when the following pieces were rendered by the celebrated organist of St. George's Hall, Liverpool, with the remarkable ability he is well known to possess:—

Allegro moderato, A major (H. Smart); Allegro cantabile, F minor (C. M. Widor); Organ Sonata, No. 5, D major (Mendelssohn); Prelude and Fugue, G minor (Bach); Rhapsodie Pastorale (G. Perrelli); Introduction and Fugue on a Trumpet-Fanfare (W. T. Best); Air with variations, A major (Haydn); and Selection from the Water-Music (Handel).

The recital was prefaced by the congregation singing the Hundredth Psalm, accompanied by Mr Best on the organ. Subjoined is a description of the instrument (built by Messrs Bryce Brothers, London):—

GREAT ORGAN, CC to A, 58 Notes.—Bourdon, 16 ft.; open diapason, 8; hohl flöte, 8; *viola, 8; rohr gedact, 8; principal, 4; harmonic flute, 4; *twelfth, 2½; fifteenth, 2; *full mixture 3 ranks; trumpet, 8 ft.; *clarion, 4.

SWELL ORGAN, CC to A, 58 Notes.—Contra gamba, 16 ft.; open diapason, 8; salicional, 8; rohr gedact, 8; principal, 4; *octave-violon, 4; *super-octave, 2; full mixture, 3 ranks; trumpet, 8 ft.; oboe, 8; clarion, 4. (Tremulant to swell.)

CHOIR ORGAN, CU to A, 58 Notes.—*Violon diapason, 8 ft.; dulciana, 8; viola di gamba, 8; lieblich gedact, 8; *gemshorn, 4; flute octavante, 4; flageolet, 2; *orchestral oboe, 8; Corno di bassetto, 8.

PEDAL ORGAN, CCC to F, 30 Notes.—Open diapason, 16 ft.; violon, 16; sub-bass, 16; violoncello, 8; flute-bass, 8.

COUPLERS.—Swell to great; swell to choir; *choir to great (in sub-octave); great to pedals; swell to pedals; choir to pedals; three combination pedals to swell; three to great and pedals; great to pedal coupler on and off by pedals; every stop throughout.

* Stops with an asterisk prefixed to be added at a future time.

WAIFS.

Mdme Adelina Patti will shortly visit California.
 The Teatro Municipale, Modena, is to be lighted by electricity.
 A new periodical, the *Gaceta Musical*, has been started in Lisbon.
 Léon Delibes' *Lakmé* has been well received in Toulon and Nîmes.
 F. Marchetti, the composer, has been stopping for a few days in Milan.
 E. Stritt, the tenor, leaves the Stadttheater, Frankfort, on the 1st September.
 Ch. Gounod's *Tribut de Zamorra* has been produced at the Grand-Théâtre, Marseilles.
 Ovide Musin, the young Belgian violinist, has been playing with success in Chicago, U.S.
 M. Granier has succeeded M. Laurent Luigini, as director of the St Cecilia Society, Montpellier.
 Joseph Wieniawski has concluded a successful concert tour in Switzerland, Germany, and Holland.
 Flotow's *Marta*, with Engel, the tenor, as Lionel, has been well received at the Teatro Real, Madrid.
 Ella Russel has been much applauded as the heroine of Donizetti's *Lucia* at the Teatro Circo, Barcelona.
 Mr Mapleson does not open his spring season at the Academy of Music, New York, till the 15th April.
 Marcella Sembrich and Kaschmann have been highly successful in Ambroise Thomas' *Hamlet* at Cincinnati.
 The Belgian violinist, Ysaie, was very favourably received at the nineteenth Gewandhaus Concert, Leipzig.
 The Armoneggi Association at Lyons has been reconstituted, and M. Aimé Gros appointed artistic director.
 Signorine Donadio, Pozzoni, and Ritter, have been appointed Chamber-Singers to the King of Portugal.
 Franz Liszt lately conducted a performance of his *Hungarian Coronation Mass* in the Cathedral at Pressburg.
 The Queen of Italy has presented Sig. Arditi with a splendid ring in return for his having dedicated to her his last waltz.
 Carl Goldmark's opera, *Die Königin von Saba*, was lately performed at the Nationaltheater, Pesti, for the 50th time.
 The Duke of Saxe-Meiningen has conferred on Johannes Brahms the Commander's Cross of the Saxe-Ernest House Order.
 The new Park Theatre, Jacksonville, Fla. (U.S.), was recently opened by Mdme Minnie Hauk and her concert company.
 M. Ernest Doré, brother of Gustave Doré, has died in Paris. He was a great musical amateur, and formerly a pupil of Halévy's.
 Elena Crosmond, engaged for the coming season at Covent Garden, has chosen *Aida* in which to make her first appearance.
 Gailhard, of the Paris Grand Opera, is writing a libretto to be entitled *La Sultane invalide*, and Capoul will compose the music.
 Five peripatetic harpists, three men and two young women, poisoned themselves lately in Zuellichan, a small Prussian village.
 Edgar Munzinger, the composer, of Berlin, is appointed *Musik-director* in Winterthur, and enters on his functions on the 1st April.
 The members of the orchestra at the Teatro Apollo (now closed), Rome, recently gave a concert at the Teatro Argentina in the same city.
 Sig. Muzio's pupil, the tenor Durot, is engaged for the Lent season at the Milan Scala, where he made his first appearance in Ponchielli's *Gioconda*.
 A new buffo opera, *Il Mantillo di Giuseppe*, music by Sig. Boccacari, book by Sig. G. Simon, is in preparation at the Teatro Verdi, Padua.
 According to a cable-despatch in *The Musical Courier*, Mr Gye will be the manager next season of Italian opera at the Metropolitan Operahouse, New York.
 The police lately seized a large nosegay presented to the baritone at the Theatre in Pesaro, because it was made up in the form of the fasces carried of old by the lictors.
 Arrigo Boito's *Mefistofele* was to be given, under the personal direction of the composer, and with Mdme Turolla in the principal female character, at the Teatro San Carlo, Naples.
 Mdme Anna Feilberg-Lassen, the accomplished Danish vocalist, had the honour lately of singing before the Princess of Wales, at Marlborough House, Gounod's "Jerusalem" (*Gallia*).
 A pupil of the Escuela Nacional de Música, Señorita Louisa Fons, has made a successful *début* at the Teatro Real, Madrid, choosing for this purpose the part of Rosina in *Il Barbiere di Siviglia*.

A duel has taken place between M. Lepellettier, a writer on *Le Radical*, and M. Paul Viardot, the violinist and son of Mdme Viardot-Garcia. M. Lepellettier was seriously wounded in the left thigh.

Sig. Drigo has returned from St Petersburg to Padua, and been made by his admirers the object of an "ovation" in honour of the success achieved in the Russian capital by his opera, *La Moglie Rapita*.

After his concert, which was a brilliant success, in Moscow, Max Erdmannsdorfer presented 500 roubles to the Orchestra Fund of the Conservatory, and the same amount to be distributed among poor students.

Levy, the cornet-player, has brought an action in the American courts against an Australian manager, now in the States, for some 1,250 dollars, which he alleges were extorted from him in Australia by the manager aforesaid.

SIR JULIUS BENEDICT TESTIMONIAL FUND.—Sir Dighton Probyn has informed the secretary of this fund that His Royal Highness the Prince of Wales desires that his name shall be placed on the subscription list for ten guineas.

Mr F. F. Rogers, organist of St Peter's, Malvern Wells, composer of the sacred cantata, *Deborah*, and various vocal and instrumental compositions, has been elected a fellow of the Birmingham and Midland Counties Musical Guild.

Mr Joseph Lydne again sang with genuine success Ignace Gibsons's setting of Tom Hood's "Oh Lady, leave thy silken thread," at the concert given by the London Artistic and Literary Society at St James's Hall, on Wednesday evening.

Sig. Salvini, the eminent tragedian, was entertained at dinner by Dr and Mrs Henry Wyld at their residence, 3, Queen's Mansions, last Tuesday evening, March 18. Amongst the guests invited to meet him were Sir Arthur Otway, Bart., M.P., the Hon. Mrs Crichton, Colonel and Mrs Alston, &c.

NILSSON ON A HIGH HORSE.—Mdme Nilsson has exhibited herself recently in Cincinnati in a most unenviable light. Mr Abbey proposed a benefit for the sufferers by the late flood, and all the artists of his company offered their services. As a recognition of their kindness in this matter, some of the best society people proposed that a reception be extended to the artists who sang at the benefit at the Queen City Club Rooms. The idea was taken hold of, and arrangements were made for a reception to be held on a night when there was no opera. A large number of invitations being issued. On the same afternoon Nilsson declined to be present, although a second request was sent her after her first refusal. Her answer was that "she would have known what to do, if none of the other artists had been invited, save herself." Of course, the reception was abandoned, for when the other artists heard Nilsson's reason for not attending, they did not care to go at any cost.—*New York Musical Courier*, March 5.

Messrs Thurgate & Sons, of Paddington, have in the press, for publication the early part of next month, a work in two volumes, entitled *Poetry, its Nature and History*. The first of the two volumes will comprise a general sketch of poetic and dramatic literature from the earliest period to the present time, and will comprehend critical, historical, and biographical notices of the most distinguished poets, with specimens from all those whose works are extant. Many of the translations, and chiefly those of the Eastern poets, are the original productions of the author. The second volume, in the form of a compendium, will enumerate the works of the principal poets of all times and countries, and contain, in addition, explanatory notes, synoptical tables, a chronological digest, and a copious index. The work is one of many years' labour and research, and is from the pen of Mr Frederick A. Hoffmann, A.K.C., author of several theoretical works on music, and well known in literary and musical circles.

MAPLESON INTERVIEWS (From "The New York Musical Courier," March 5).—About the most interesting, unique, and exhilarating news which is wafted to us nowadays from the Western wilds is the charming, naive, and expressive order of interviews with the gallant Colonel Mapleson. In St Louis the Colonel's brow was found "clouded." His sunny sky of June had taken upon itself the double-dyed hue of ink; gloom had settled like night upon him; his soul was perplexed and agitated. The cause of this was the strike of the Colonel's orchestra. And the cause of the strike was the inhumanity of said players upon fiddle and catgut and wind. The Cincinnati flood had proved a Shibboleth for the Colonel; the substitution of Minneapolis, in consequence of the waters, did not "pan out well," as a paper in St Louis puts it, and in consequence the gallant Colonel thought that the orchestra ought to show its sympathy by working on half pay. They were un-Christian, and positively declined to take water in any such half-and-half way.

Therefore "a cold wave fell like a blight on the warm friendship" before existing between the Colonel and his musicians. The orchestra accepted one week's reduction in consideration of getting their sleeping-car fare paid to San Francisco. When the Colonel wished to go them one better on another week, the musicians declared boldly that they would have their money plump, or there would be music in the air, and none in the spot where it ought to be, on the following night. The Colonel then sent word, "Let them know I will do what is right. I cannot afford to be generous. I will be just." Then he added, on learning that the orchestra was still obdurately refusing to take drafts on justice, "I will have my just rights, if it takes ten years and cost 10,000 dols." The blunt Colonel said to a reporter: "There is no trouble at all. It amounts to nothing, my dear boy. All will be lovely to-morrow. There is always a kick somewhere." An arrangement was finally effected. The chorus girls, who had also rebelled, were placated with new costumes, and the Colonel is still a-sailing, a-sailing. In another interview, the Colonel is made to say, relative to the report that Patti gets half the gross receipts on her singing, instead of 5,000 dols. a night, "I wish to heaven she did! It would be money in my pocket. Mme Patti is peculiar. She suffers from the same weakness which afflicted Nilsson. She says to me: 'Colonel, when I feel the notes in my pocket, somehow the notes in my throat come out better!' It isn't because she won't trust me, it's a disease. Don't you see? She comes high, but we must have her. She draws in a big oyster, but she takes it all herself and leaves us the shell!" Colonel, talk some more; we like to hear you.

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